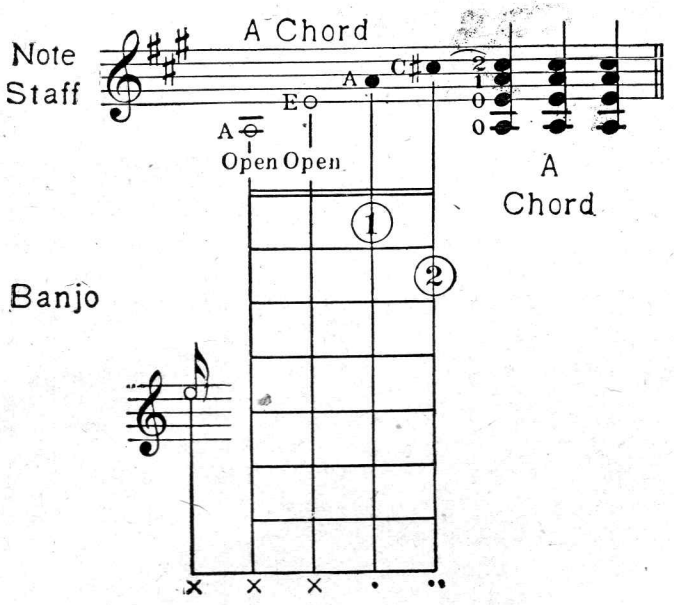
1906

The Standard American Diagram Chord System

for the

BANJO



A new, easy, practical and simplified system by which anyone, young or old, gifted or not gifted can learn to play the chords and modulations correctly by notes or without notes on the Banjo at sight with a week's practice.

BY

Kristian Nilsson

5

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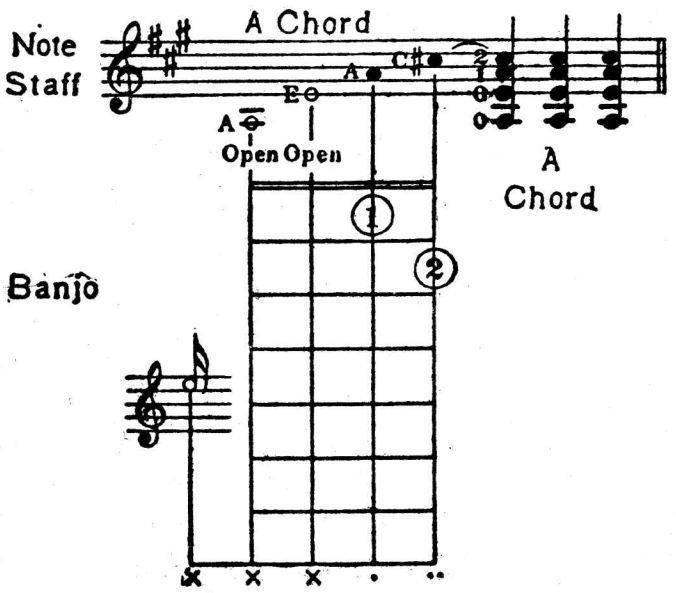

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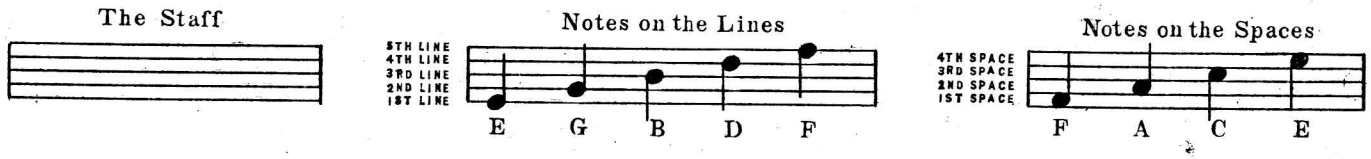
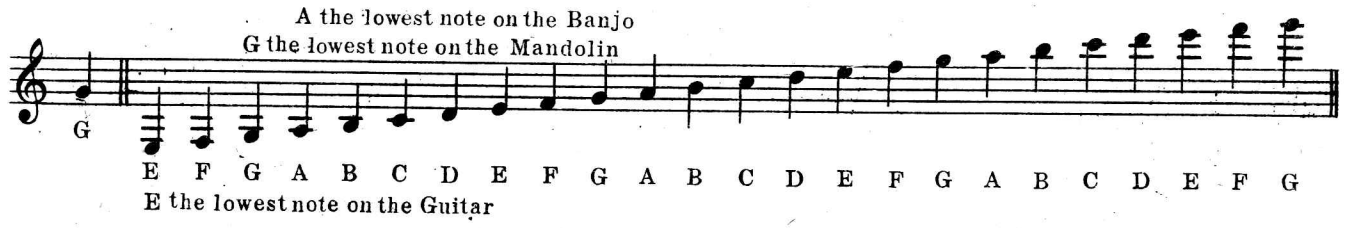
Elementary Principles of Music



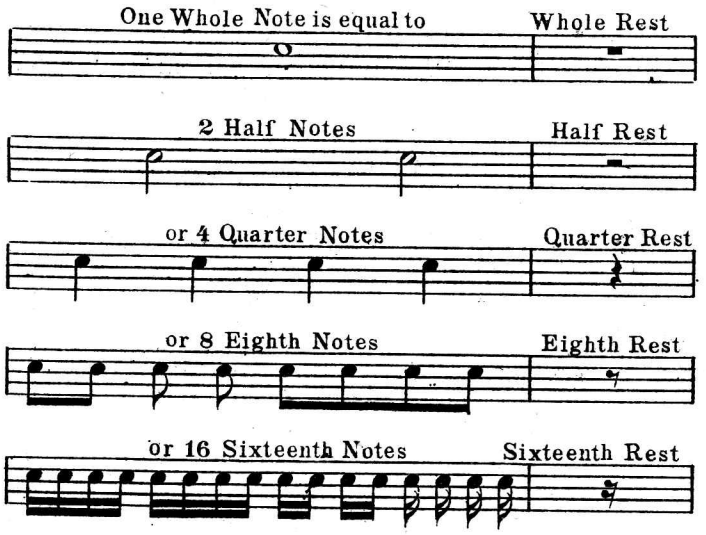
Of the Clefs

The Clef is a sign placed at the commencement of the staff to determine the name of the notes. There are three sorts of Clefs used in musis. The Treble, or G Clef, 𝄞 which is placed on the second line, is made use of in compositions for the Guitar, Mandolin and Banjo

Notes on the Treble, or G Clef

A the lowest note on the Banjo
G the lowest note on the Mandolin
G
E F G A B C D E F G A B C D E F G A B C D E F G
E the lowest note on the Guitar

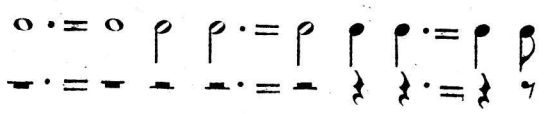
Relative Value of Notes and Rests

Sounds of different length or value are represented on paper by Notes of different forms, and whatever the degree of quickness or slowness indicated, the Sounds and Rests remain in the same proportion, as pointed out below, with regard to each other. Rests are characters which indicate silence. Each note has its corresponding Rest. The following table will show the relative value of the Notes and Rests.



Dotted Notes and Rests

A dot, placed at the right hand of a note or rest, indicates that the note or rest to which it belongs should be held one half longer than the original value.

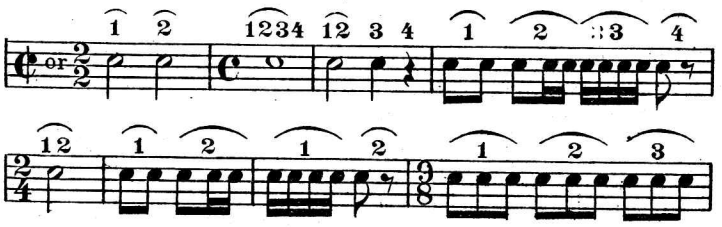
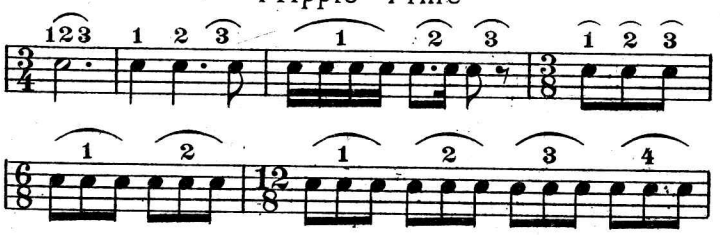


Sharp, Flat, and Natural

The sharp(♯) raises a note a half step. A flat lowers it a half step. The natural(♮) restores it to its original sound.

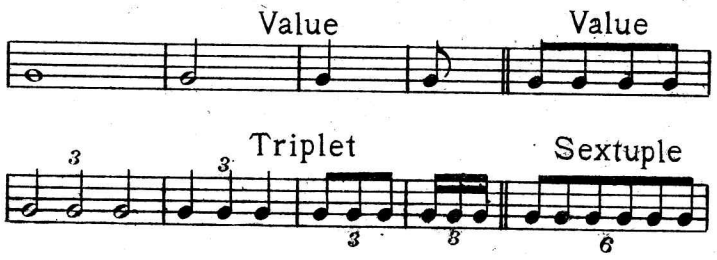
Of Time

There are two principal kinds of Time: Common Time consists of two or four equal parts (called beats) in each measure, and Tripple Time, which contains three equal parts. The principal modes of expressing time are given below. The upper figure indicates the number of notes in each measure: the kind of note being shown by the under figure. Thus $\frac{3}{8}$ shows that the value of three eighth notes is required to fill each and every measure.

Common Time

Tripple Time

Of the Triplet

The Triplet is a group of three notes, over or under which the figure 3 is placed; these three notes are played in the time of two of the same denomination.

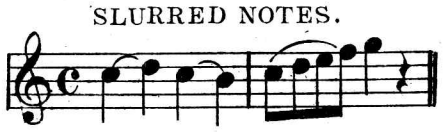
When the figure 6 is placed over or under a group of six notes, it indicates that they have the value of four.

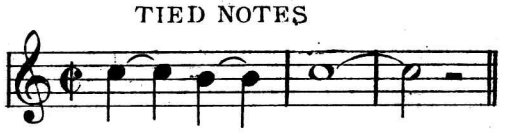


Of the Legato or Slur, the Tie and Syncopation

These three terms are indicated by a curved line connecting several notes together

By the Slur we understand several notes formed in succession by a single vibration.

SLURRED NOTES.

The Tie indicates that the notes should be held out through their whole value, as far as the sign extends.

TIED NOTES

Syncopation is the binding of the unaccented part of a measure with the accented part of the measure following, so that it all forms one note.

SYNCOPATED NOTES.

Of the Scales

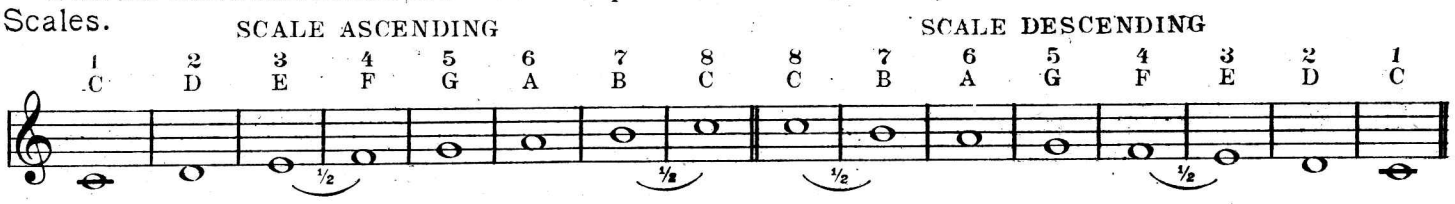
The are two kinds of Scales, the Diatonic and the Chromatic. The Scale is Diatonic when the five whole tones and the two semitones, which compose it, succeed each other regularly and in the natural order, whether ascending or descending. It is Chromatic when the five whole tones of the Diatonic Scale are divided into semitones, so as to form twelve of these in the compass of the octave.

In the Diatonic Scale, the two semitones are found between the third and fourth, and the seventh and eighth degrees, in the Major mode; and between the second and third, and the seventh and eighth in the Minor.

Scale of C Major

With the tones and semitones which compose it. This scale may serve as a model for all other Major Scales.

SCALE ASCENDING — SCALE DESCENDING

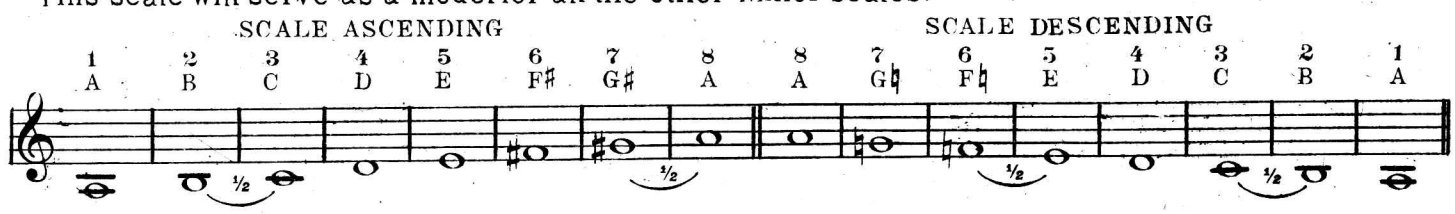


Scale of A Minor

With the tones and semitones which compose it. The 6th and 7th notes are always raisd half a tone in ascending Minor scales; and in descending the 6 th is always restored to its original pitch.

This scale will serve as a model for all the other Minor scales.

SCALE ASCENDING — SCALE DESCENDING

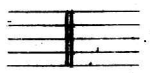


Signs Indicating the Degree of Power

Piano or *p*, means sweet, soft; *pp*, very soft; *f*, loud; *ff*, very loud; *mf*, half loud; *sfz*, suddenly *f*; cresc. increase; dim. decrease.

Various Signs

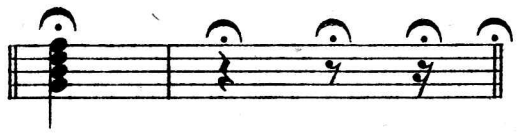
The sign of repeat has reference to a part of the piece which is to be played over again.

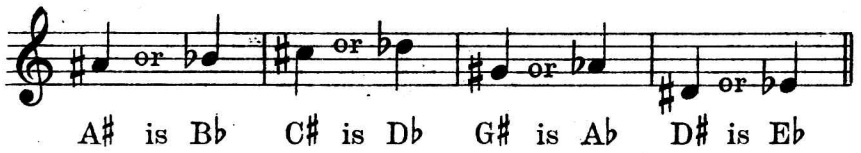
The double bar or period  indicates that a part of the piece, or the whole is ended.

When the double bar is marked thus: then only that part is repeated on which side the dots are placed.

Da Cappo, (D.C.) signifies that the piece is to be played again from the beginning to the sign 𝄐 or the word "Fine."

THE PAUSE

The pause 𝄐 is placed over notes and rests, and denotes that the performer may stop at pleasure. When over a double bar it signifies the end of a piece.

ENHARMONIC SOUNDS

Observe that the notes made sharp in ascending are the same as in the following descending. For instance, A♯ is the same as B♭; C♯ is the same as D♭; G♯ is Ab; D♯ is E♭.

A♯ is B♭ C♯ is D♭ G♯ is Ab D♯ is E♭

DICTIONARY OF MUSICAL TERMS

The terms used in this department of musical science are almost innumerable but the greater portion of those enumerated in the ordinary Dictionary of Musical Terms are merely derivations or sub-divisions of certain of the most prominent. These are:

Accellerando . . . . . *Quicker by degrees*
Adagio . . . . . *Slow*
Ad Libitum or Ad lib. . . . . *At pleasure*
Affetuoso . . . . . *Tender, affecting*
Agitato . . . . . *With agitation*
Alla Cappella . . . *In Church (Chapel) style*
Allegro . . . . . *Quick*
Allegretto . . . . . *Not so quick as Allegro*
Amoroso. . . . . *Affectionately, tenderly*
Andante . . . . . *Gentle and connected*
Andantino . . *Somewhat slower than Andante*
Cadence . . . . . *Closing strain*
Cadenza . . . . . *Closing strain elaborated*
Calando . . . . . *Softer and slower*
Cantabile . . . . . *Graceful singing style*
Chorale . . . . . *In choral style, impressive*
Con . . . . . *With*
Crescendo . . *Gradually increasing in power*
Da Capo . . . . . *From the beginning*
Decrescendo . . . . . *Diminishing*
Del Segno . . . . . *To the sign*
Diminuendo . *Gradually diminishing in tone*
Dolce . . . . . *Soft tender*
Doloroso. . . . . *Plaintive doloruos*
Energico. . . . . *With energy*
Espressivo. . . . . *With expression*
Fine or Finale . . . . . *The end*
Forte . . . . . *Loud*
Fortissimo. . . . . *Very loud*
Grazioso. . . . . *With grace, smoothly*
Grave . . . . . *Slow, solemn*
Largo . . . . . *Very slow*
Larghetto . . . . . *Not so slow as Largo*
Legato . . . . . *Close, gliding, connected*
Lentando . . . *Gradually slower and slower*
Lento. . . . . *Slow*
Ma . . . . . *But*
Maestoso . . . . . *Majestic*
Marcato. . . . . *In March style*
Mezzo. . . . . *Medium*
Moderato . . . . . *Moderately*
Molto . . . . . *Much*
Moto . . . . . *Motion*
Non . . . . . *Not*
Pastoral. . . . . *Graceful*
Piano . . . . . *Soft*
Pianissimo . . . . . *Very soft*
Piu . . . . . *More*
Poco . . . . . *A little*
Presto. . . . . *Quick*
Prestissimo . . . . . *Very quick*
Rallentando . . *Gradually slower and softer*
Recitante . . . . . *Dramatic*
Recitative . . . . . *Musical declamation*
Ritard. . . . . *Slower*
Ritardando. . . . . *Slower and slower*
Semplice. . . . . *Simple*
Sempre . . . . . *Always*
Sostenuto . . . . . *Sustained*
Sotto . . . . . *Under, below*
Spiritoso. . . . . *Spirited*
Staccato. . . . . *Short, distinct*
Subito. . . . . *Quick*
Tempo . . . . . *Time*
Tutti . . . . . *All, full Chorus*
Vivace. . . . . *With vivacity*
Voce . . . . . *Voice*
Volti Subito or V.S. . . . . *Turn over quickly*

Correct Position to Hold the Banjo

To hold the Banjo in the most approved manner, the performer shoud be seated in an easy attitude, the legs being slightly apart, and the left foot advanced a little to the front. The right foot should be drawn back a little, and a convenient rest is thus formed by placing the instrument so as to lie on the left thigh. Some performers who have a short reach, or in certain rapid movements when the object is to get the instrument as close as possible to the right, prefer to rest it in position on the right thigh, but this is not the easiest position, nor indeed the most graceful. The instrument should be sloped transversely, and the neck should lie easily in the left hand, at an angle between the thigh and about 1½ inches below the left shoulder. The right forearm may rest on the edge of the instrument, and so hold it easily in position and close to the body. The right hand will in this position be immediately over the strings at the bridge. The position as described will allow full freedom to the performer as the best results can only be obtained in this easy manner.

Picking

Great care should be taken not to reach under the strings, but use just the tips of the fingers; keep the thumb straight, not allowing it to drop under the fingers. Keep the little finger resting on head so as to give the fingers a free, easy movement.

The Left Hand

Of the left hand, let the arm of the instrument rest on ball of thumb, so that by pressing down ball of first finger, the thumb will act as a lever. Do not allow arm of the instrument to dron into palm of hand; keep wrist well out. Practice sliding hand up the arm to get a free, easy action, not assisting holding the instrument, as the right hand and forearm should do this.

The following signs are used by most authors to indicate the fingering for the left hand:

For the open string, 0. For the second finger, 2.
For the first finger, 1. For the third finger, 3.

Fingering for the Right Hand

The Silver strings are struck by the thumb, marked (×), First finger marked by a dot (•), Second finger by two dots (••), Third finger by three dots (•••).

Taking Chords

The fingers of the left hand must be placed on all the circles indicating the fingering on fingerboard thus (②①③) to be fingered at once or as nearly so as possible, also likewise in the subsequent changes. By this rule one will soon take all chords simultaneously which is correct and not permit the fingers of the left hand to finger the strings one at a time.

"Position" and "Barre"

Each fret on the Banjo represents a Barre or Position. When the hand is next to the nut it is said to be in the first position.

Each position is determined by the fret that the first finger is on.

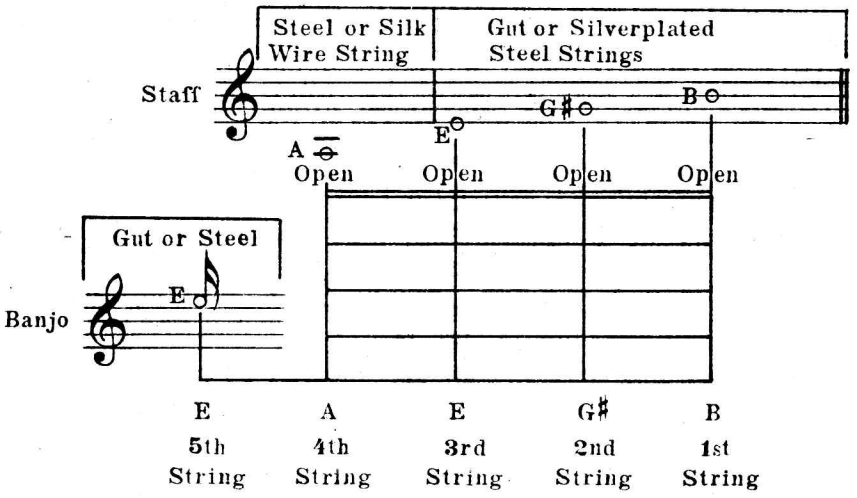
Do not confound the term "Barre" with the term "Position." In making a Barre the first finger is placed across the fingerboard so as to cover two or more strings.

Advice to the Beginner

"There is no Royal road to knowledge." If you wish to become an expert Banjoist you must work. Inquire of any skillful musician how he acquired his sussess, — he will tell you by hard study and perseverance.

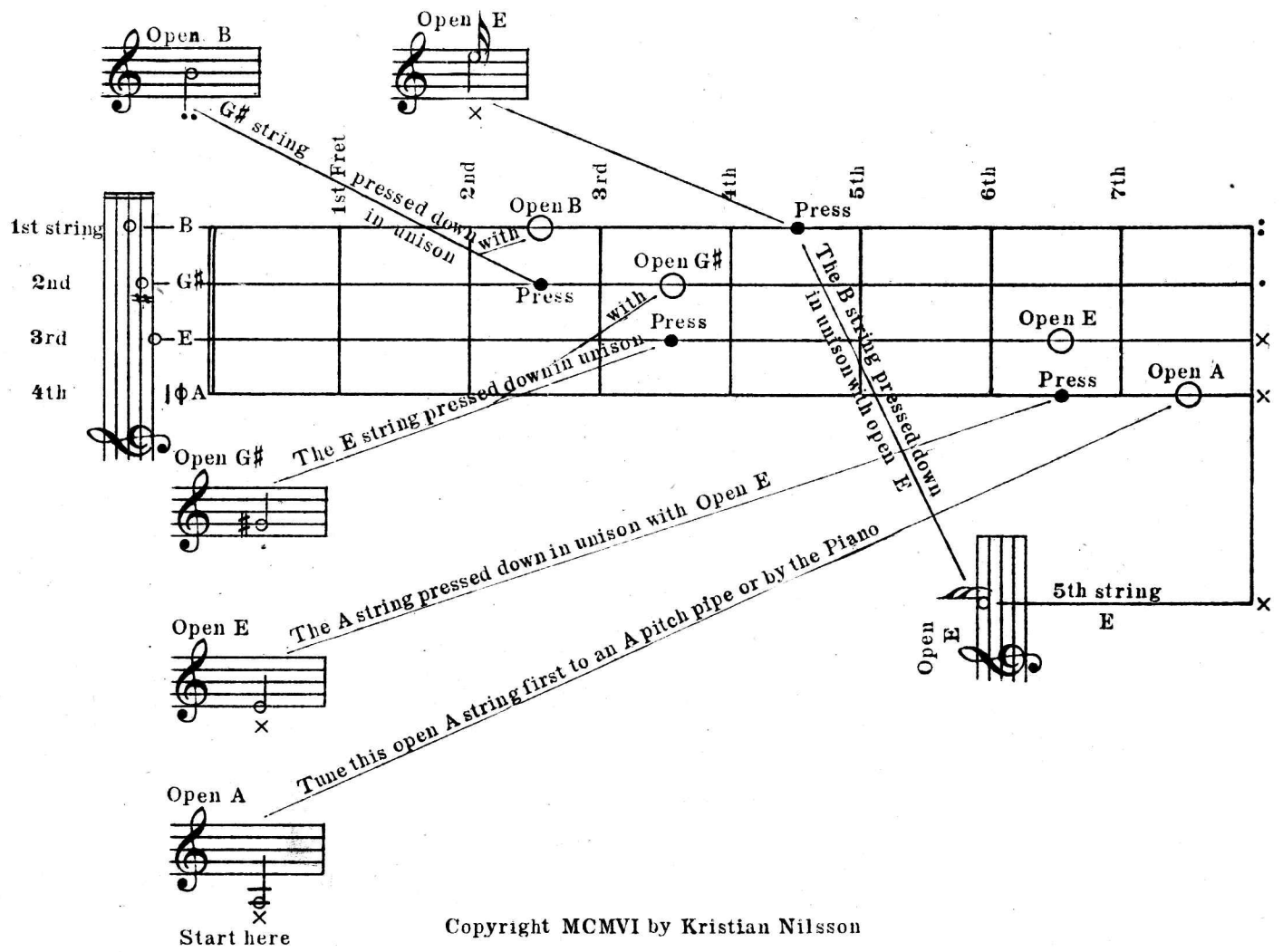
How to Sring the Banjo

The strings used on the Banjo are preferably catgut or silverplated steel strings for the 1st, 2nd, 3rd, and 5th strings, with a bass string, or "4th," of steel or silk, wound round with fine silverplated wire.



How to Tune the Banjo

Tune the 4th string A by an A tuning pitch pipe, or by the Piano.
Press one finger on the 7th fret of the A string and tune the E string in unison.
Press one finger on the 4th fret of the E string and tune the G♯ string in unison.
Press one finger on the 3rd fret of the G♯ string and tune the B string in unison.
Press one finger on the 5th fret of the B string and tune the E string in unison.



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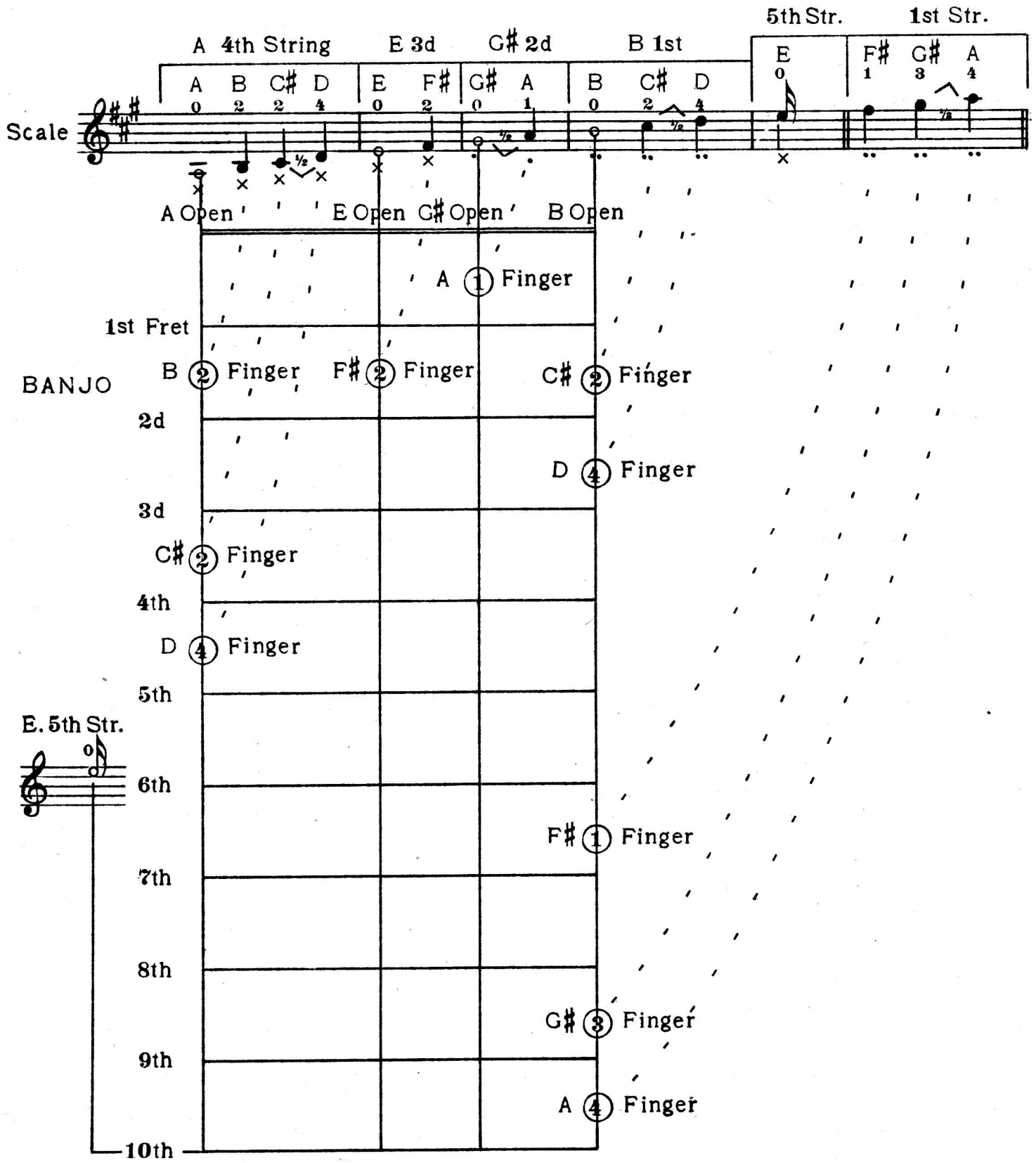
The Scale in A Major (Three Sharps- F♯ C♯ G♯)

In connection with the Fingerboard of the Banjo.



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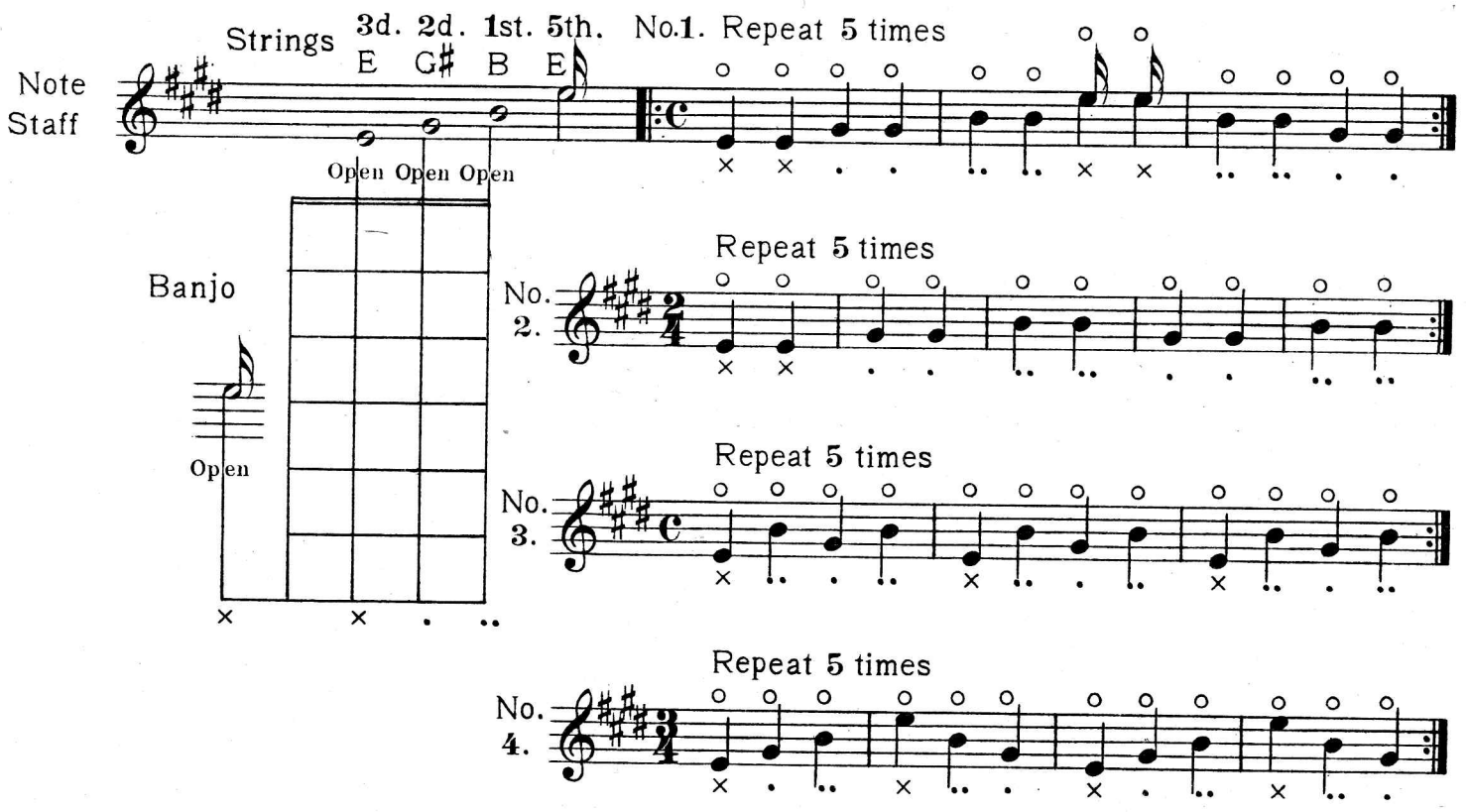
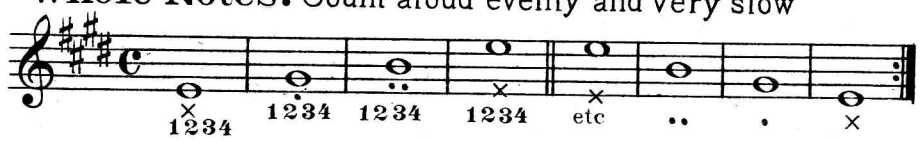
Exercises for Right Hand on Open Strings



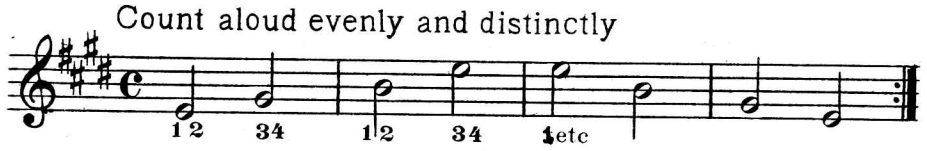
Exercises in Counting Time

Whole Notes. Count aloud evenly and very slow

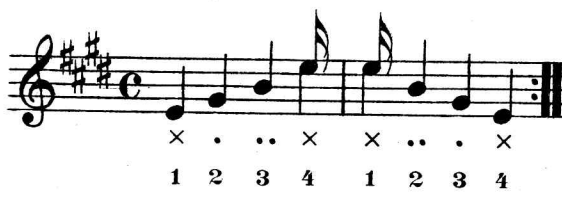


Half Notes

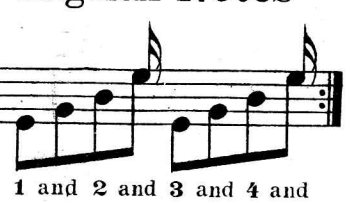
Count aloud evenly and distinctly



Quarter Notes

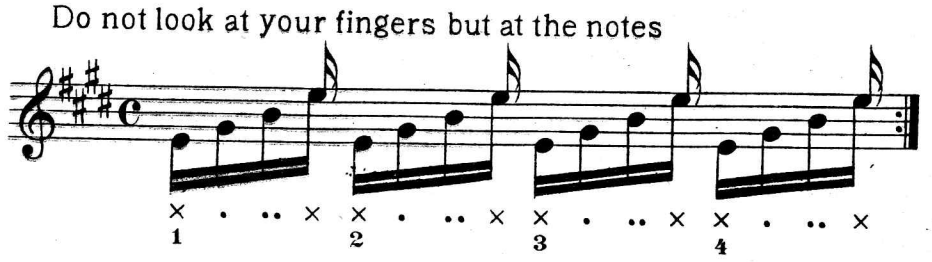


Eighth Notes



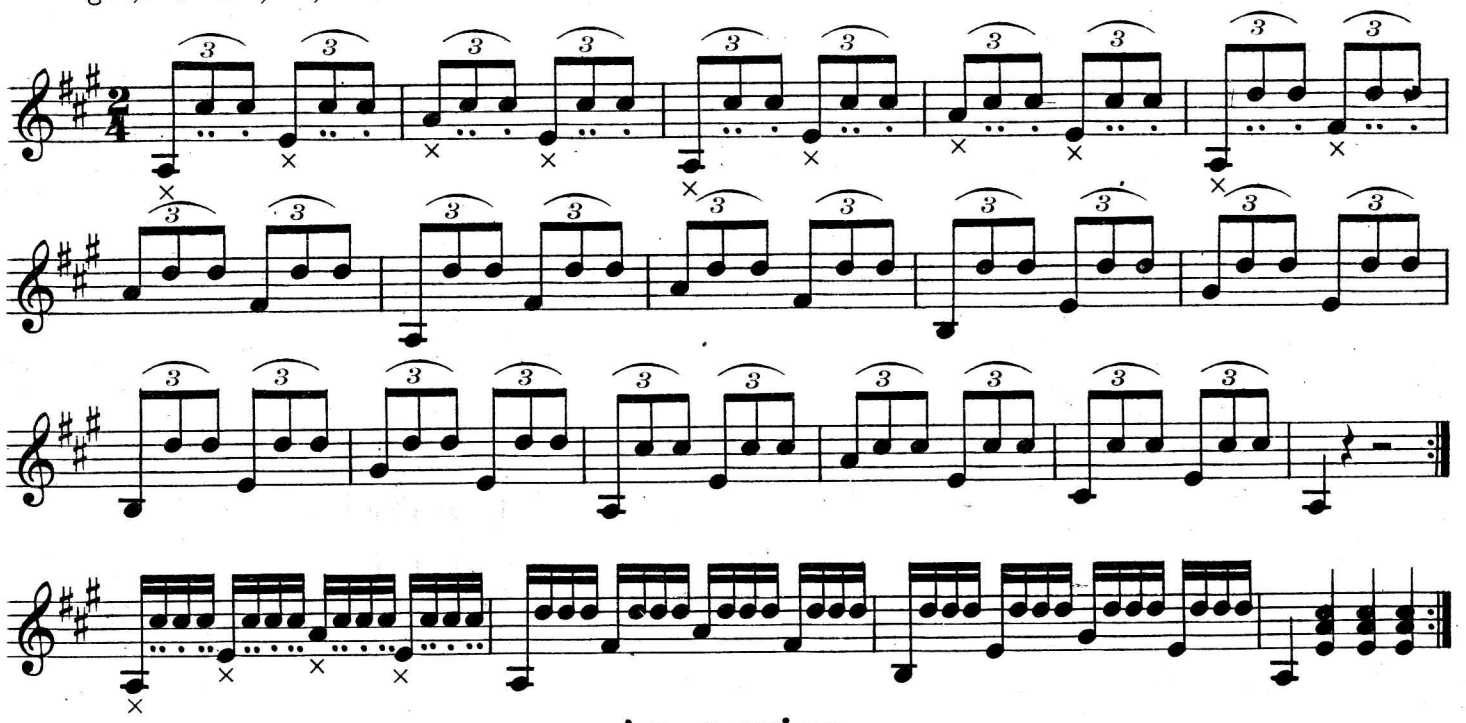
Sixteenth Notes

Do not look at your fingers but at the notes



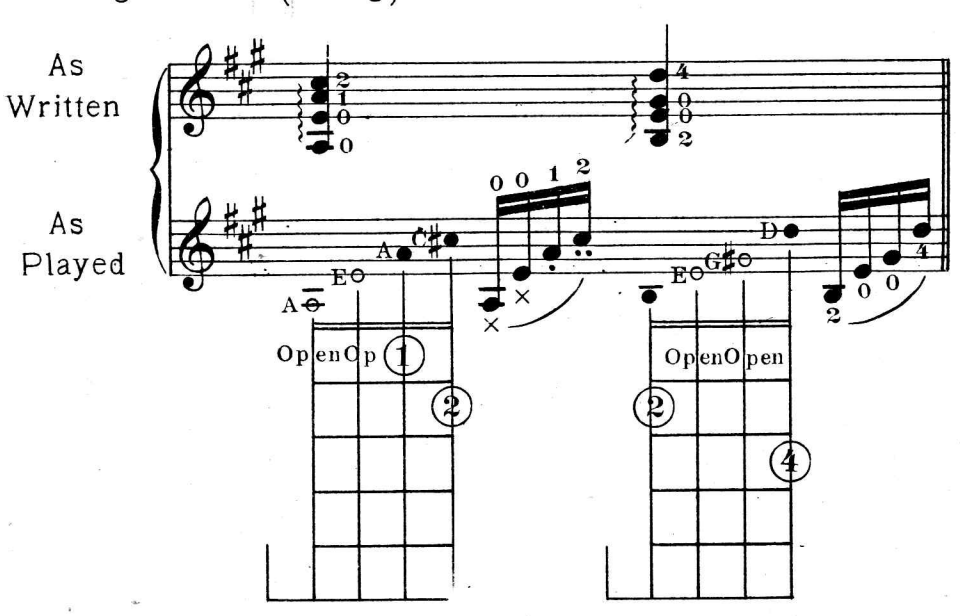
Exercise in Essential Alternate Picking

When a string is to be played with the alternation of 1st and 2d fingers it is best to start with the 2d finger, then 1st, 2d, 1st etc.



Arpeggios

Arpeggios are generally played by striking the strings one after another in rapid succession from the lowest to the highest note. (string)



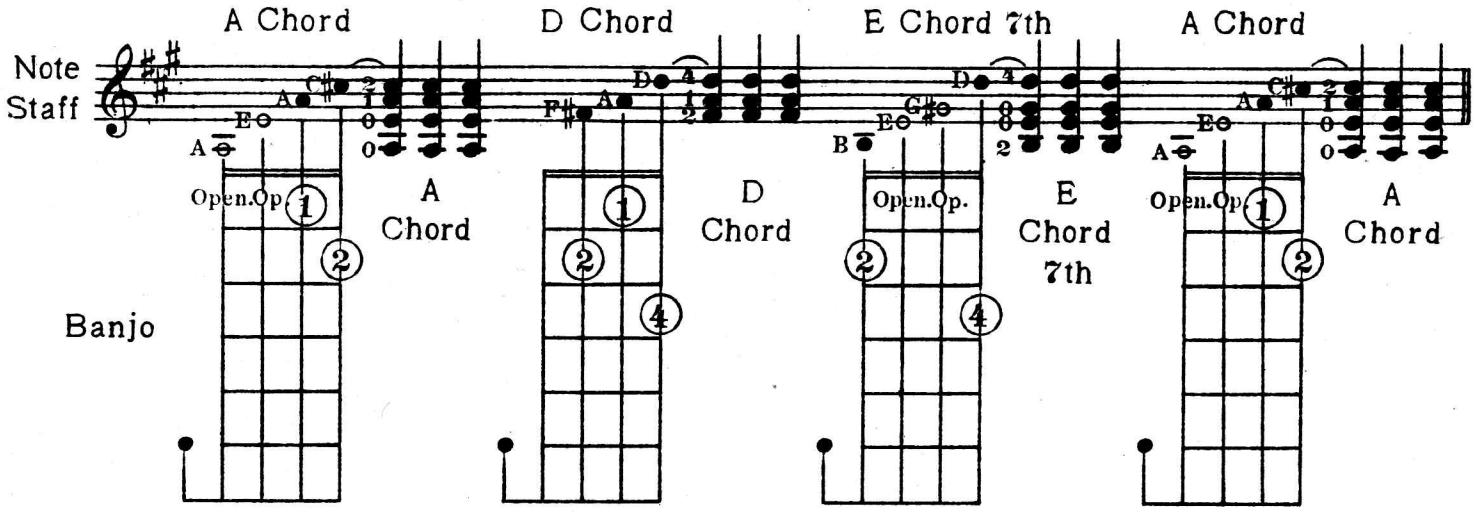
Harmonics

The harmonics occur at the third, fourth, seventh and twelfth frets, and are made by placing the third finger of the left hand on the string so as to stop the vibration.

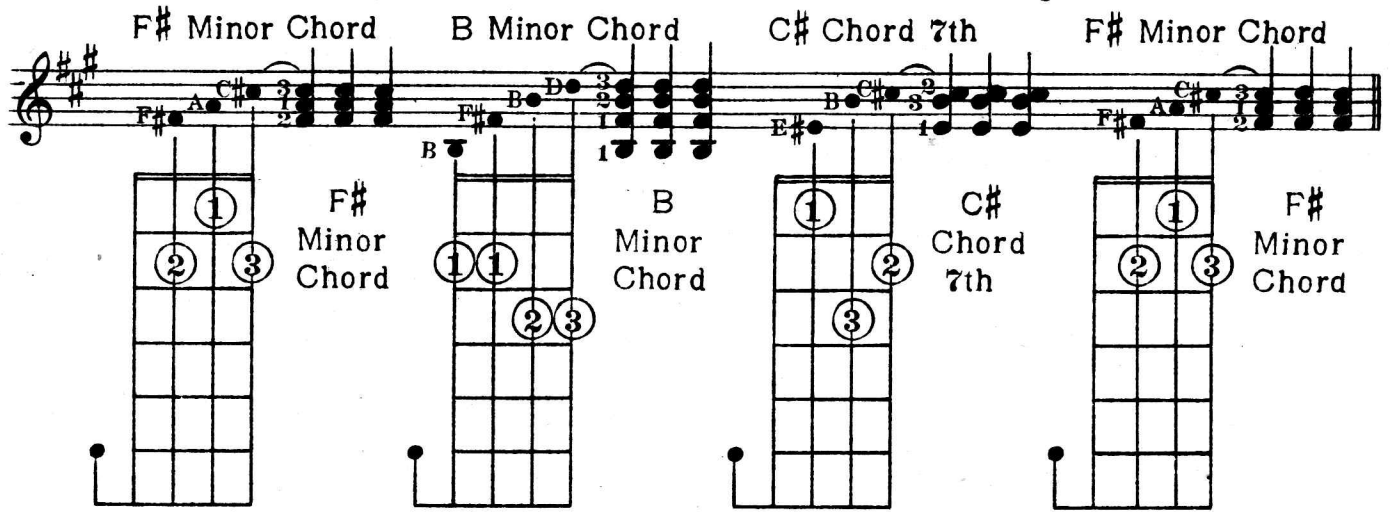
Tremolo

Place the second finger on the head, about two inches above bridge, raise the wrist up so as to give the first finger easy action over the strings, hitting the string as it passes both ways. All notes with stems turned up are to be played with the first finger, others with the thumb.

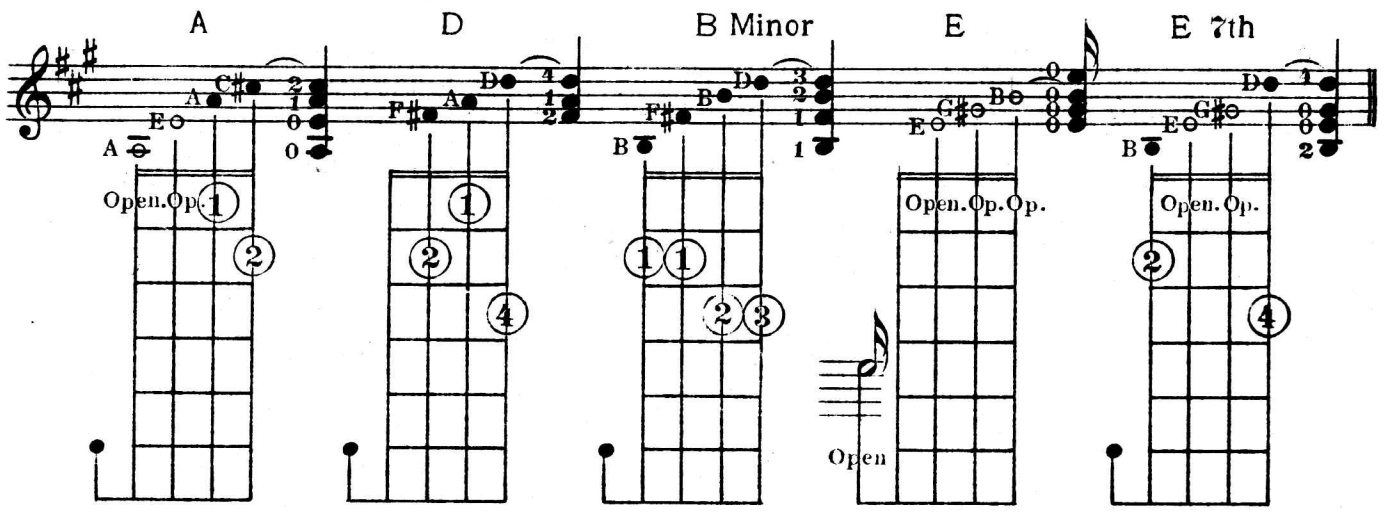
Chords of A Major (Three Sharps-F♯ C♯ G♯)



Chords of F♯ Minor (Relative to A Major)



Modulation in the Key of A Major



Finish the modulation by playing the first A chord last

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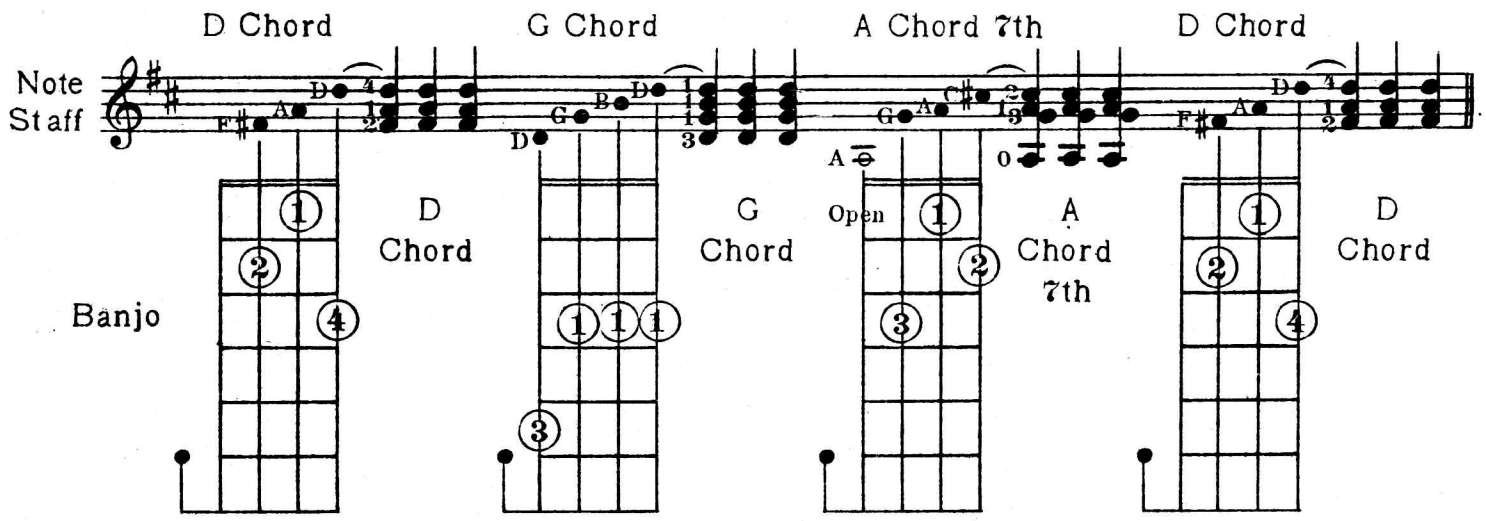
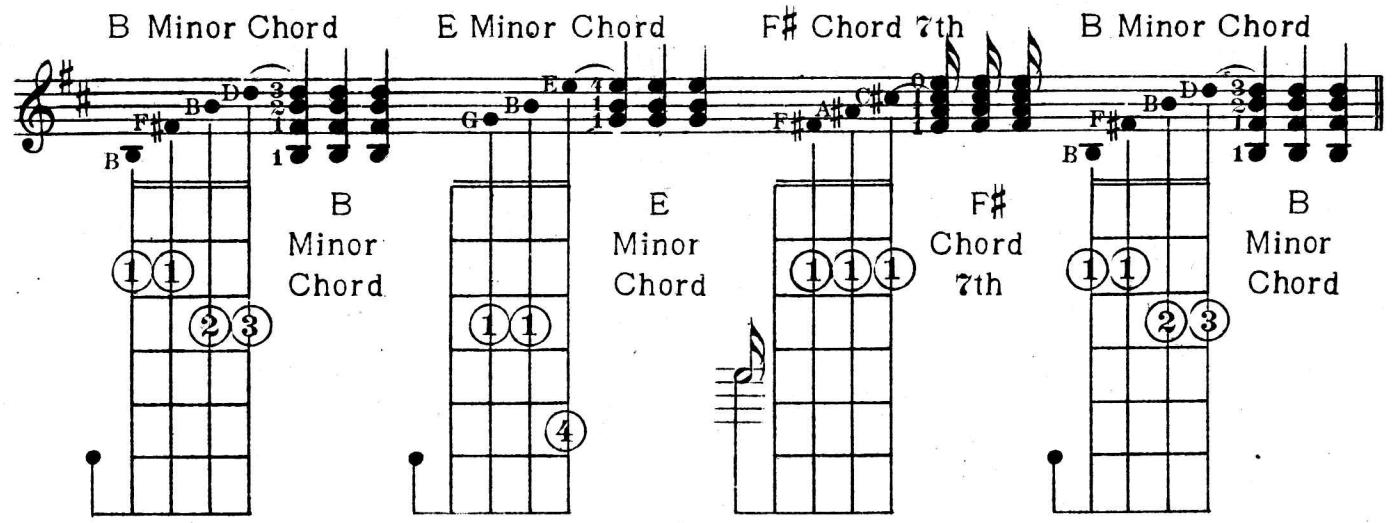
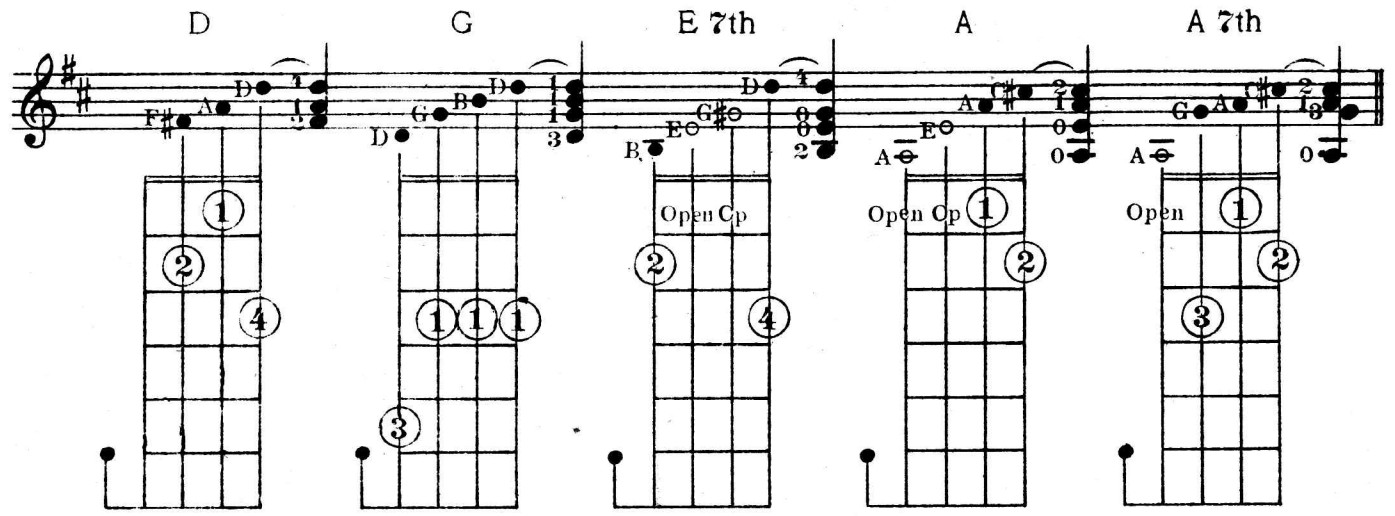
Chords of D Major (Two Sharps - F♯ C♯)



Chords of B Minor (Relative to D Major)



Modulation in the Key of D Major



Finish the modulation by playing the first D chord last

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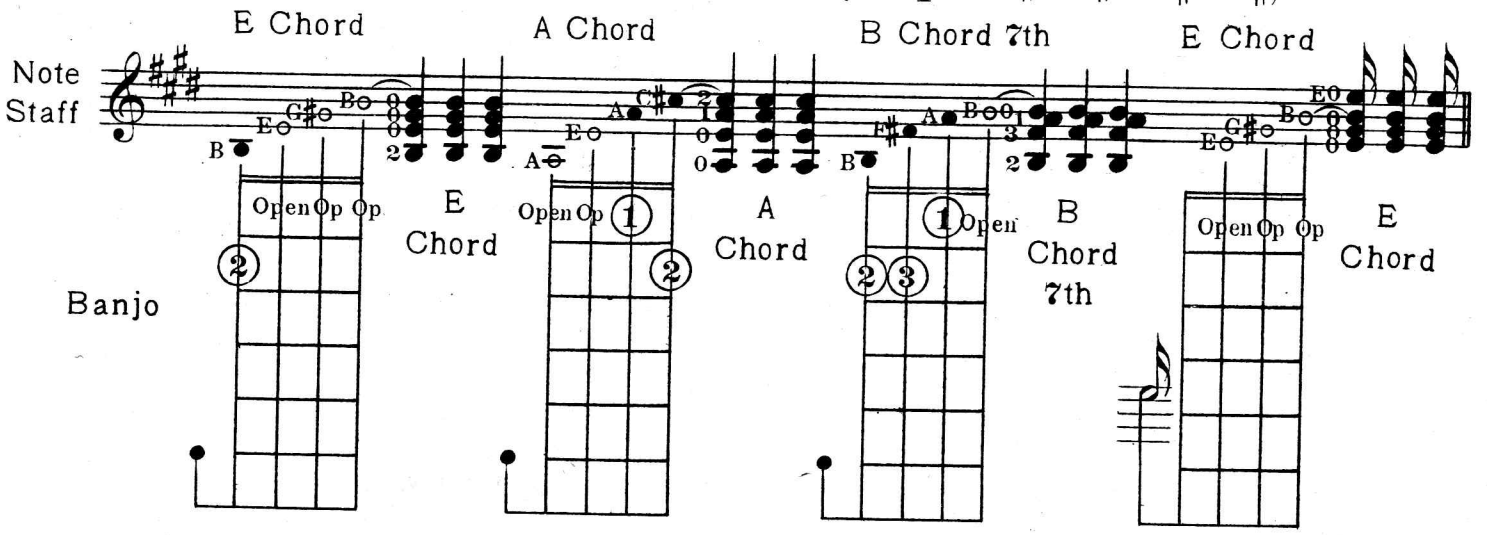
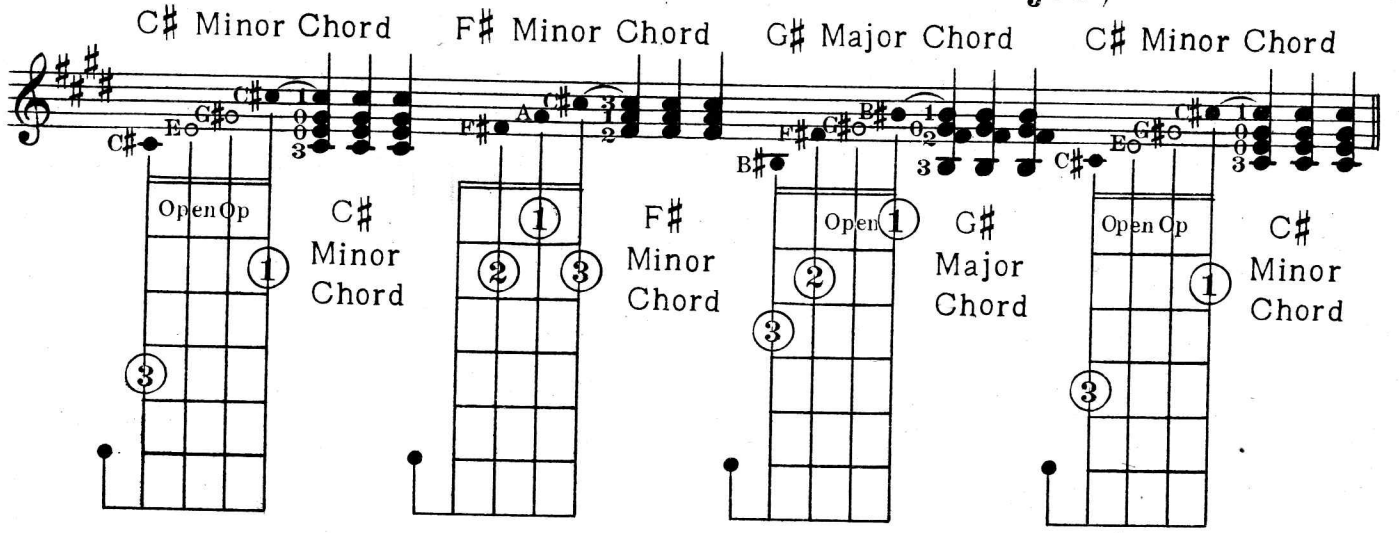
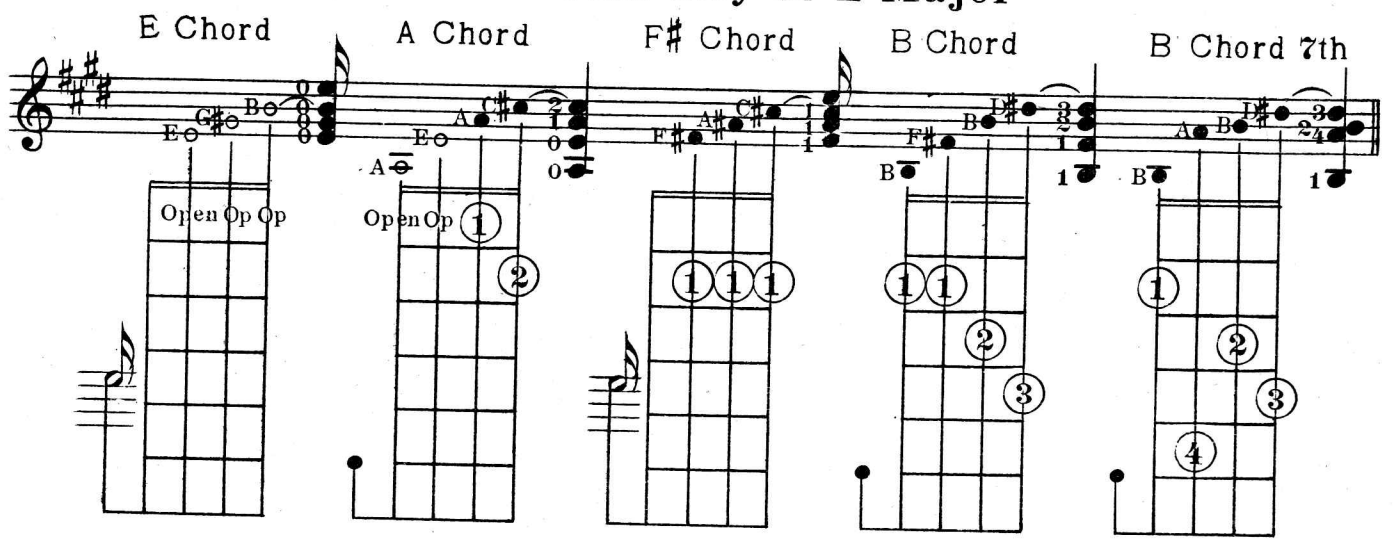
Chords of E Major (Four Sharps F♯ C♯ G♯ D♯)



Chords of C♯ Minor (Relative to E Major)



Modulation in the Key of E Major



Finish the modulation by playing the first E chord last

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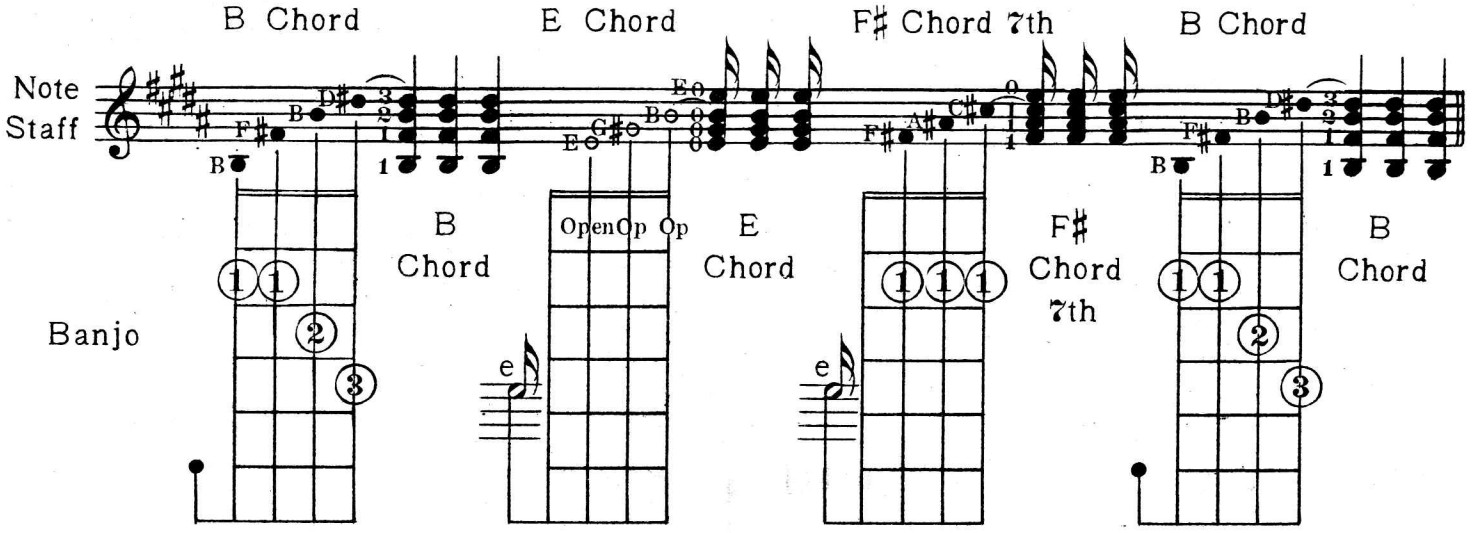
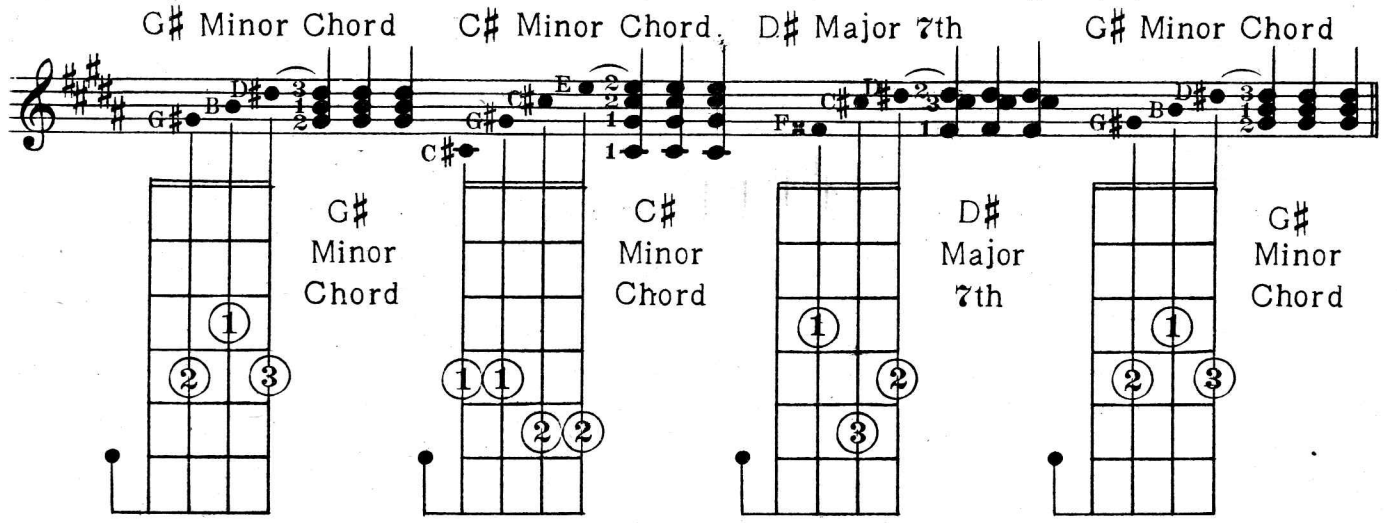
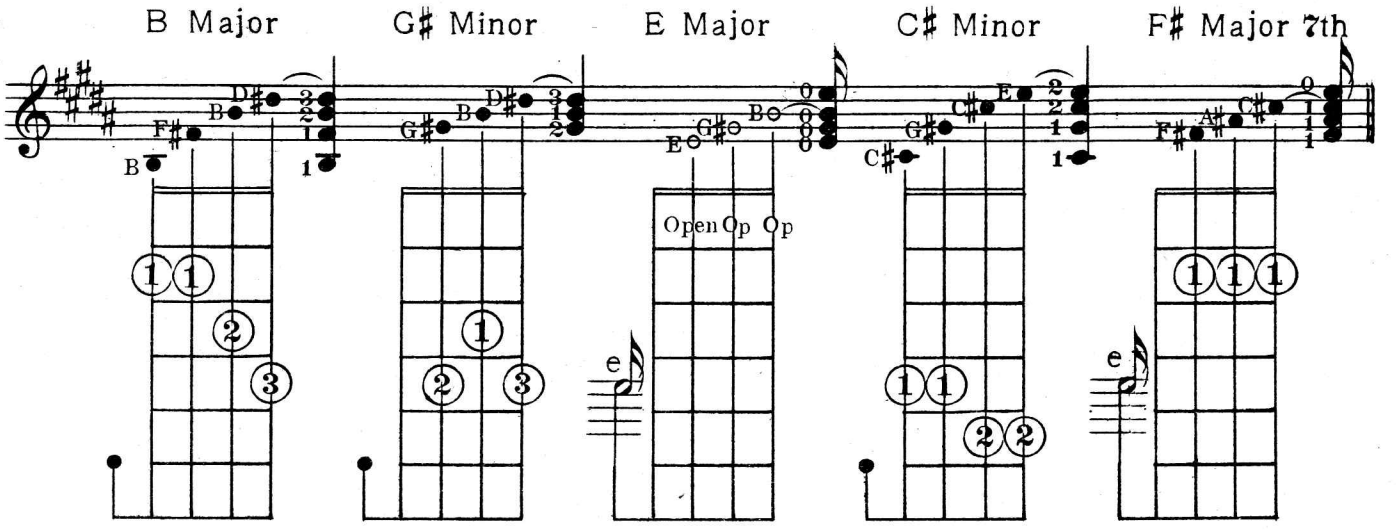
Chords of B Major (Five Sharps- F♯ C♯ G♯ D♯ A♯)



Chords of G♯ Minor (Relative to B Major)



Modulation in the Key of B Major



Finish the modulation by playing the first B chord last

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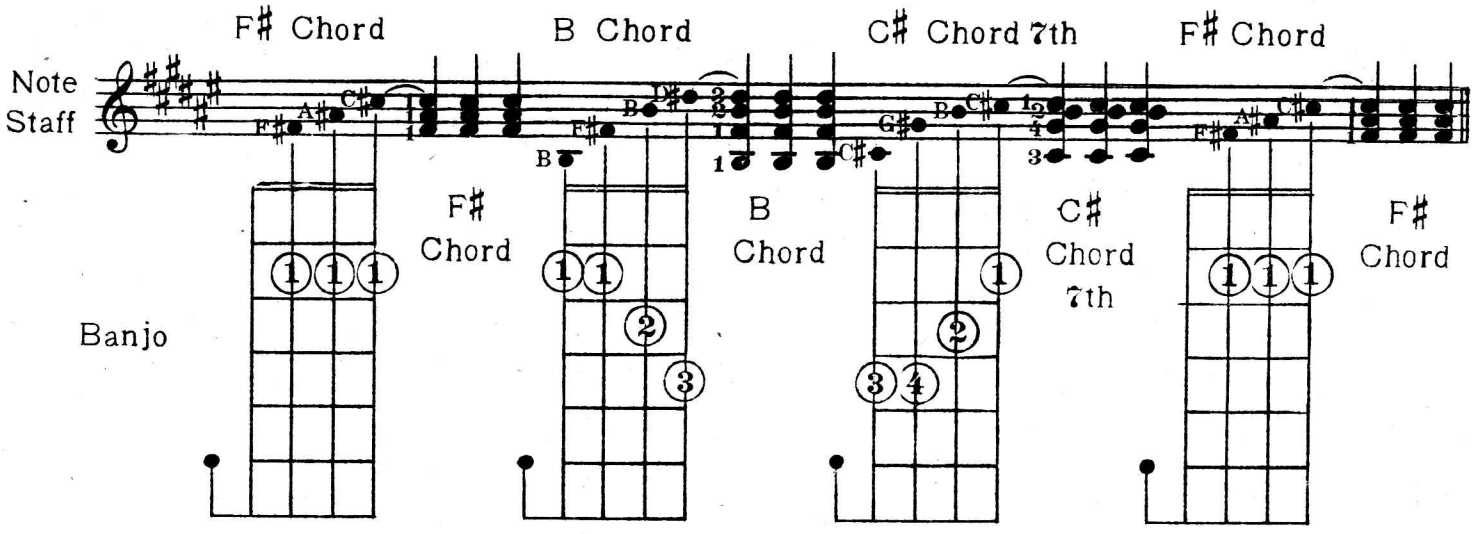
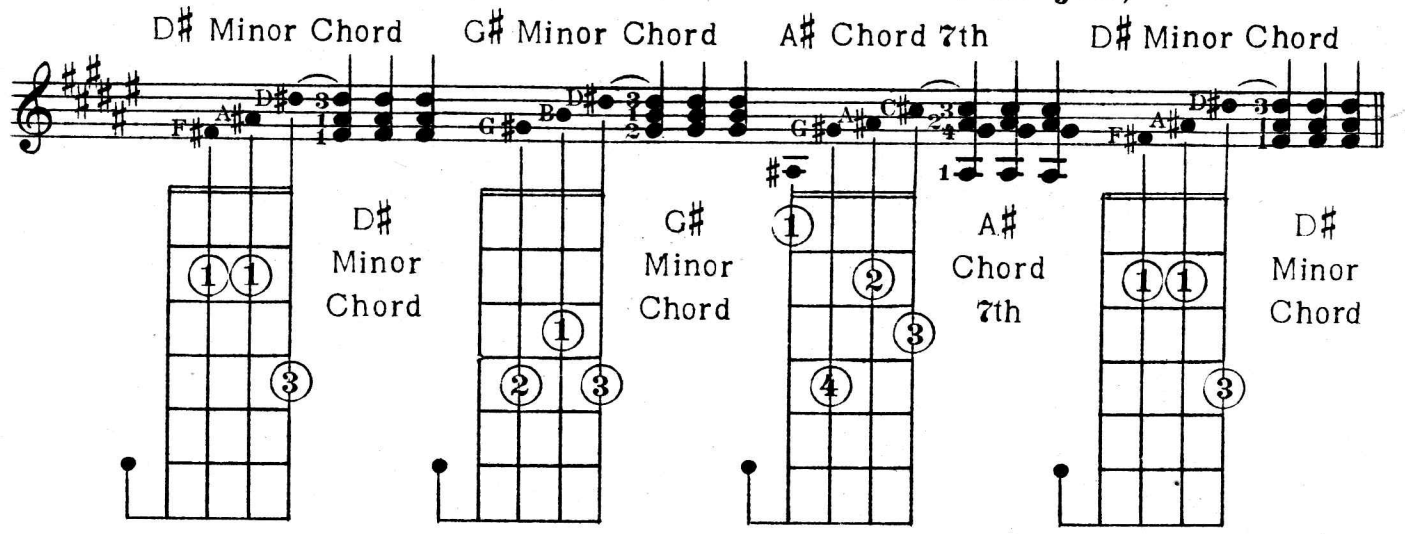
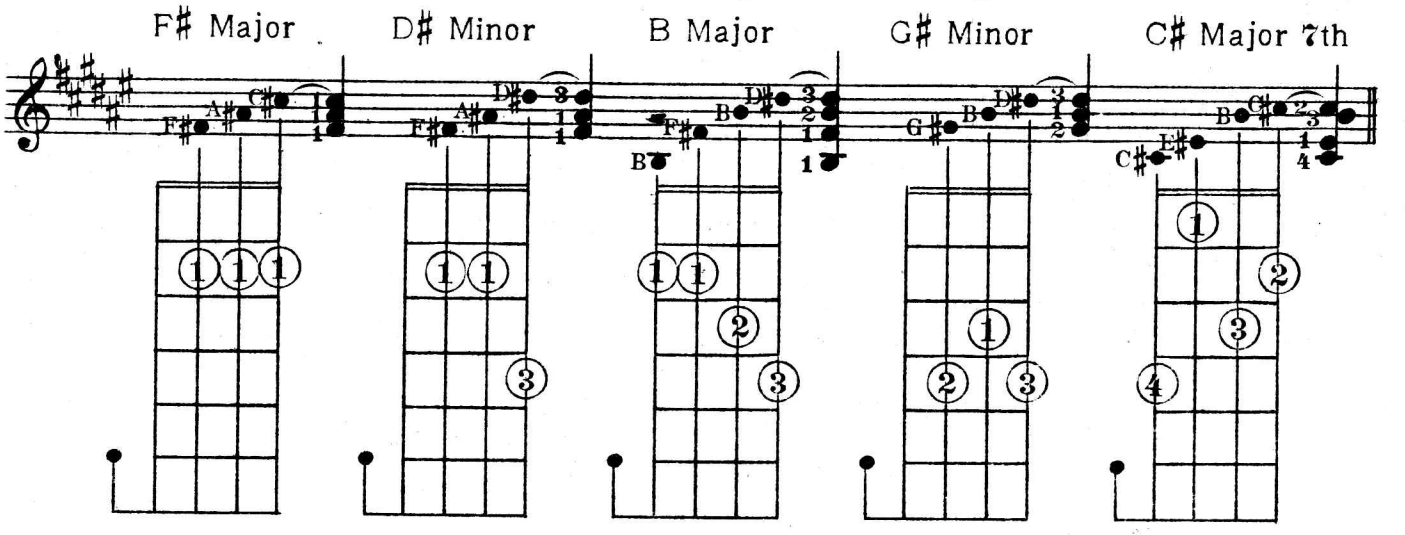
Chords of F♯ Major (Six Sharps – F♯ C♯ G♯ D♯ A♯ E♯)



Chords of D♯ Minor (Relative to F♯ Major)



Modulation in the Key of F♯ Major



Finish the modulation by playing the first F♯ chord last

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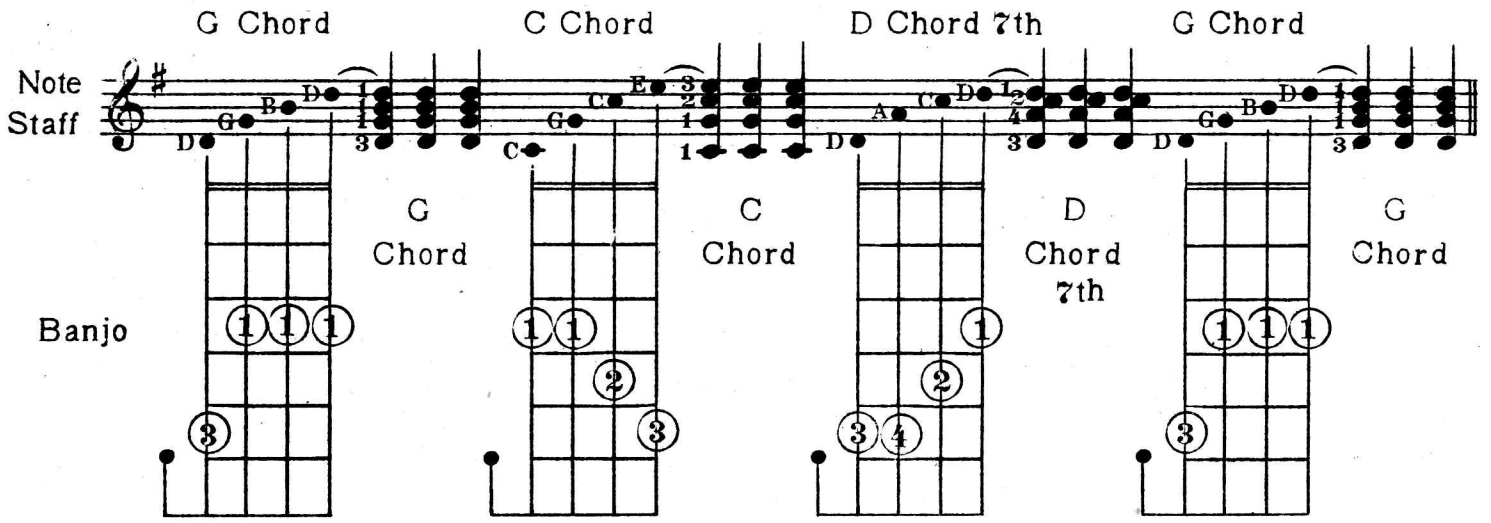
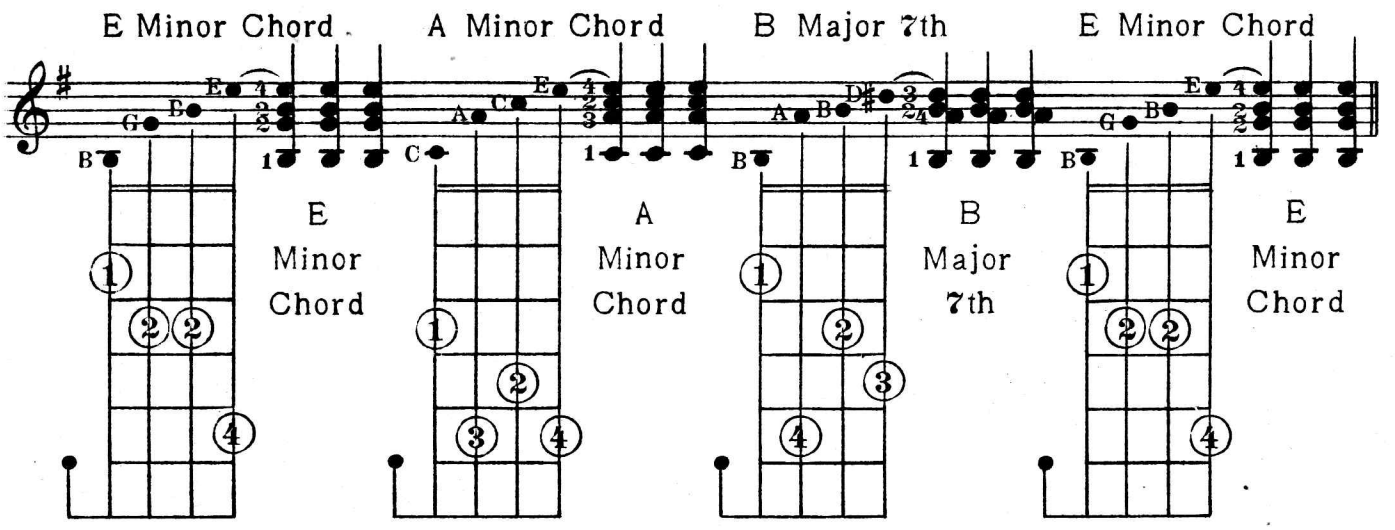
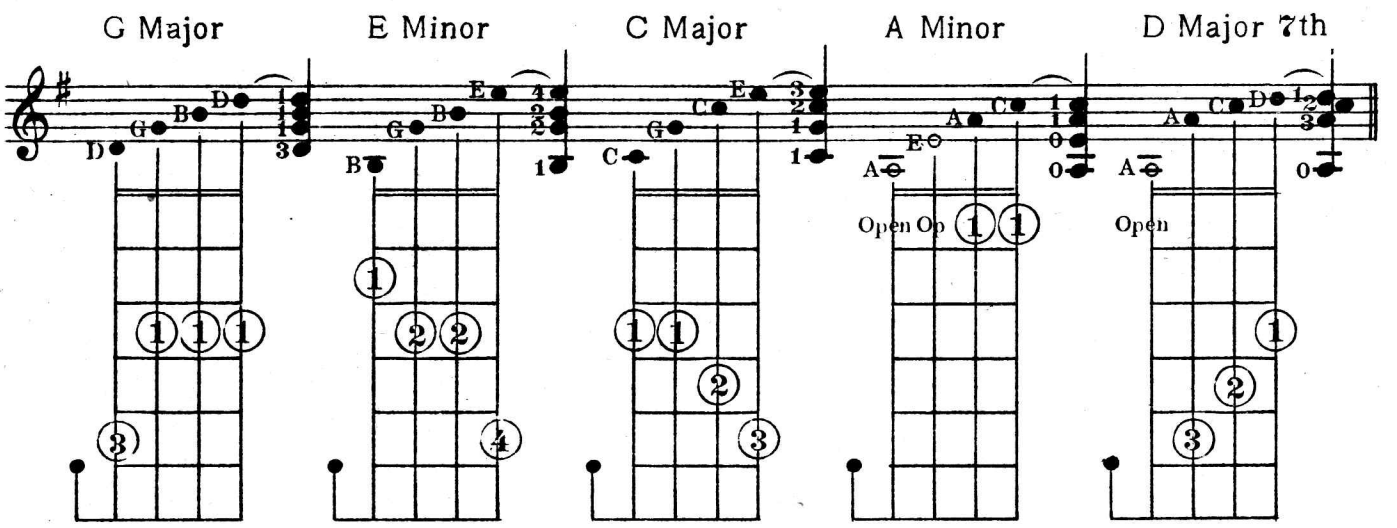
Chords of G Major (One Sharp- F♯)



Chords of E Minor (Relative to G Major)



Modulation in the Key of G Major



Finish the modulation by playing the first G chord last

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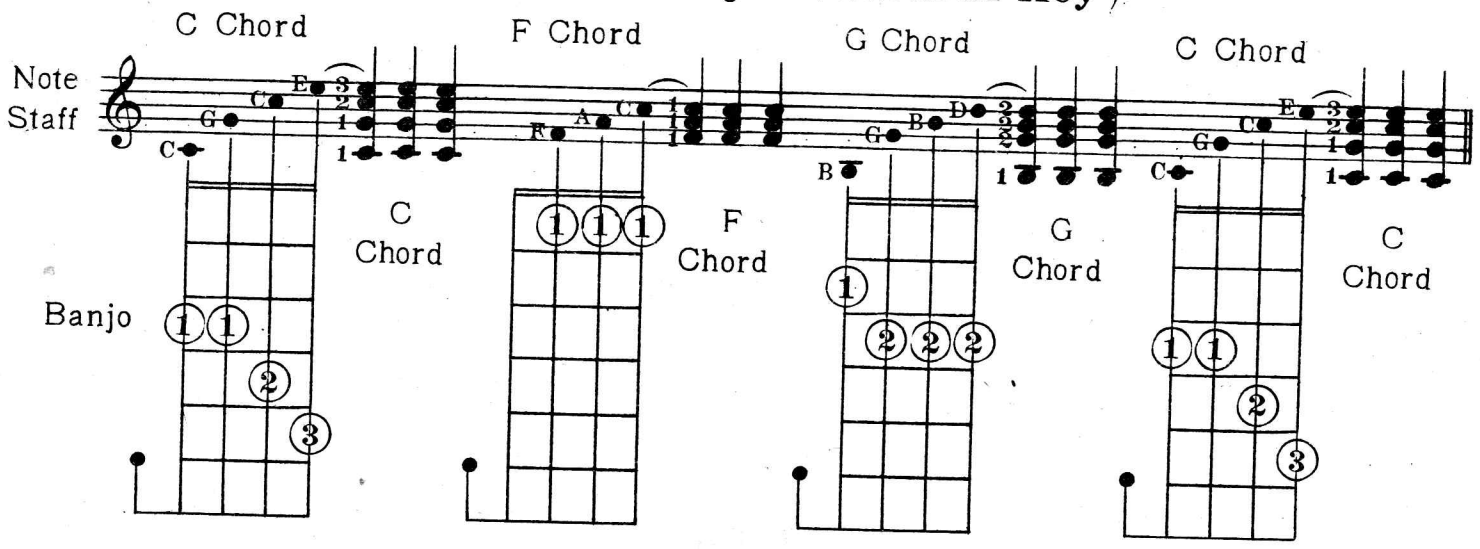
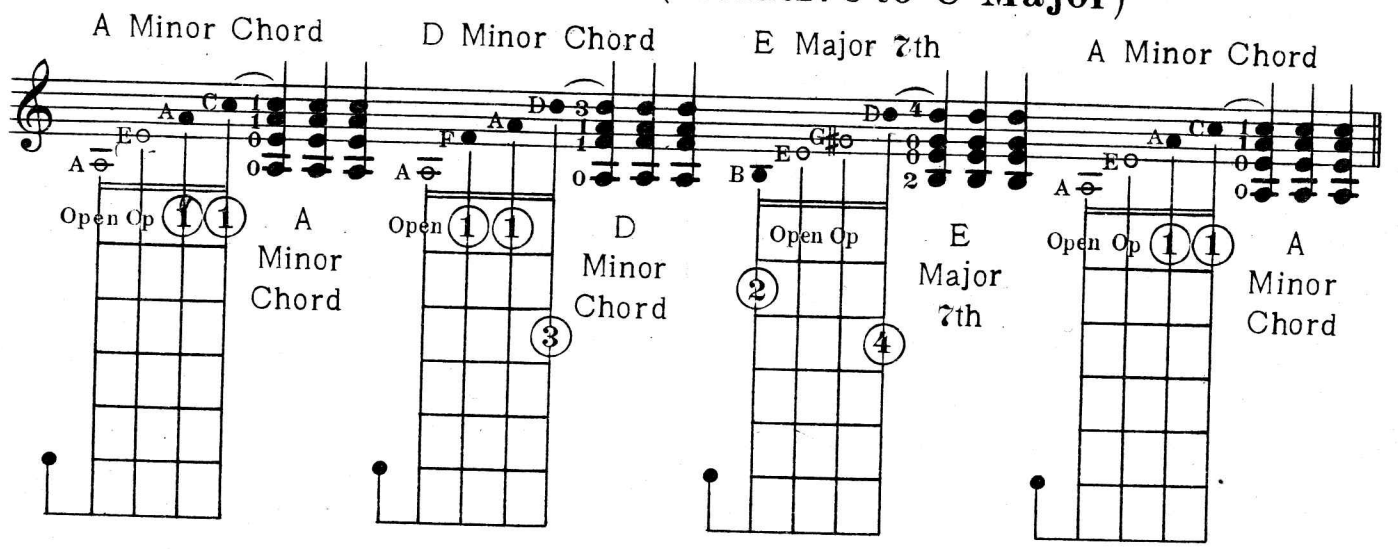
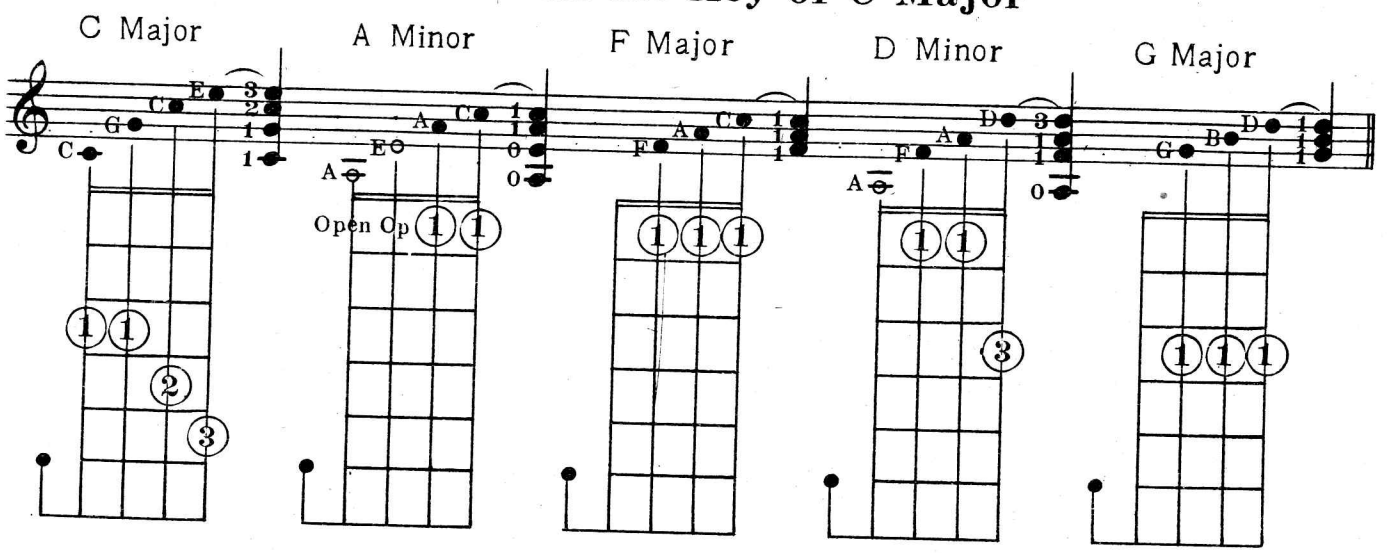
Chords of C Major (Natural Key)



Chords of A Minor (Relative to C Major)



Modulation in the Key of C Major



Finish the modulation by playing the first C chord last

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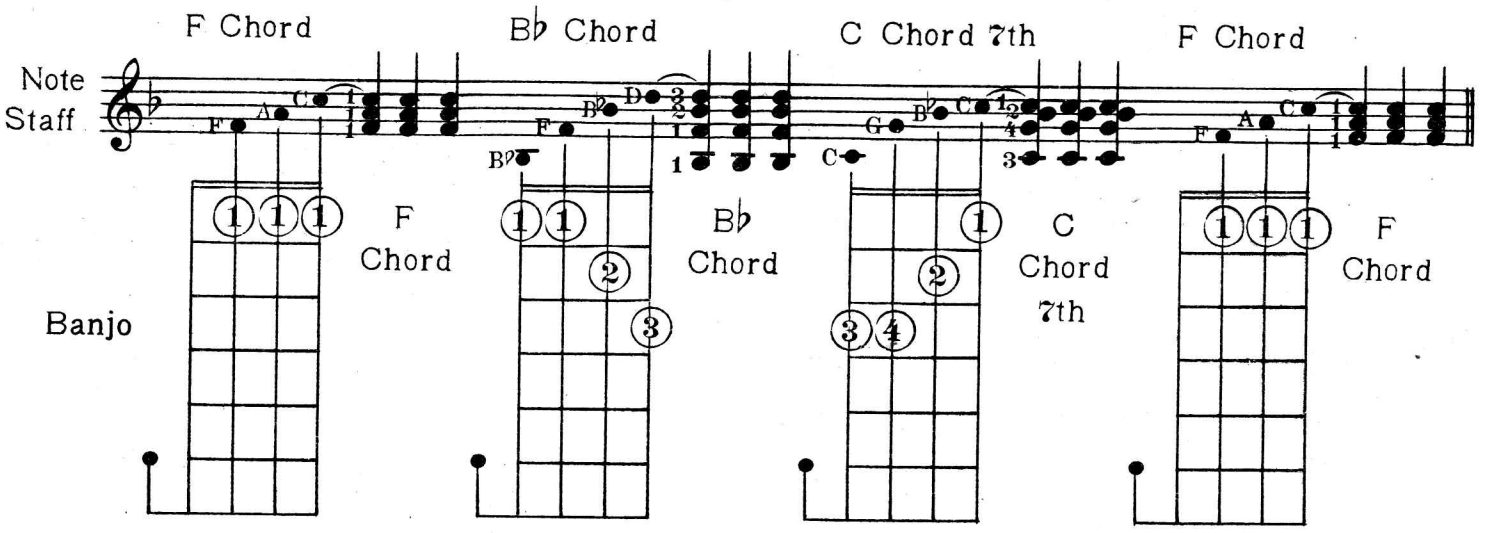
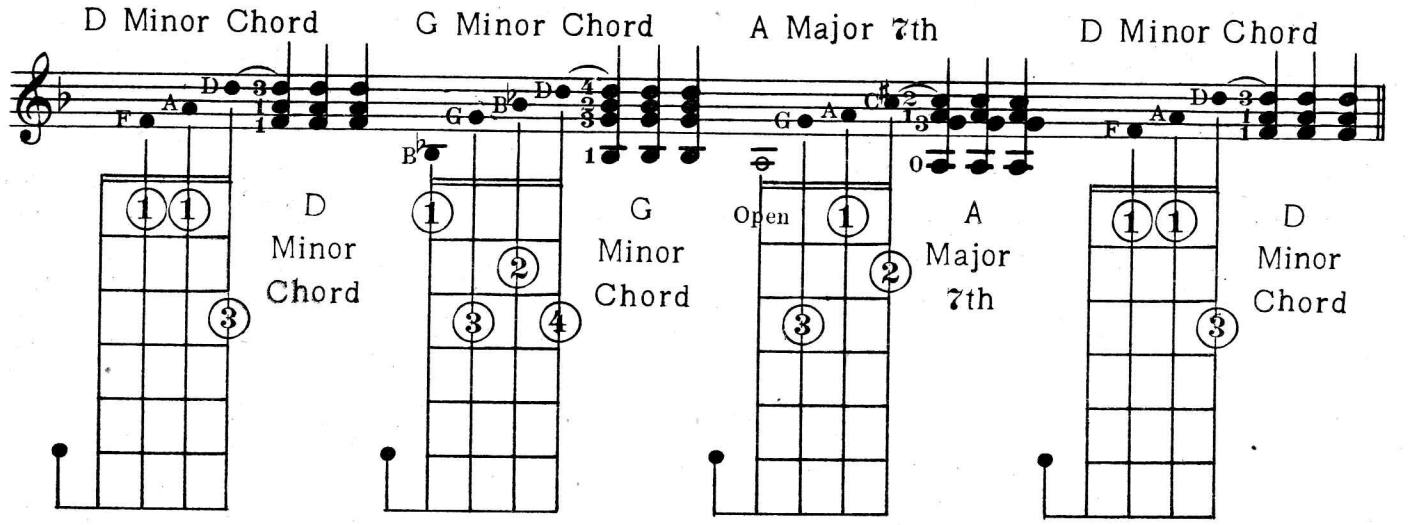
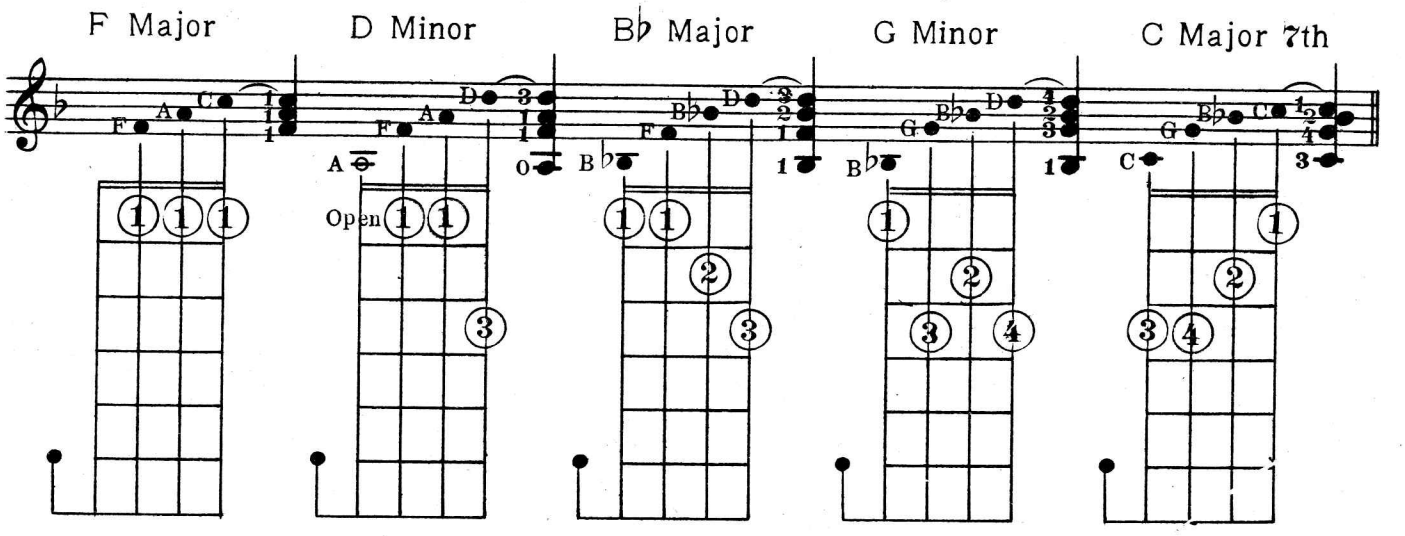
Chords of F Major (One Flat- B♭)



Chords of D Minor (Relative to F Major)



Modulation in the Key of F Major



Finish the modulation by playing the first F chord last

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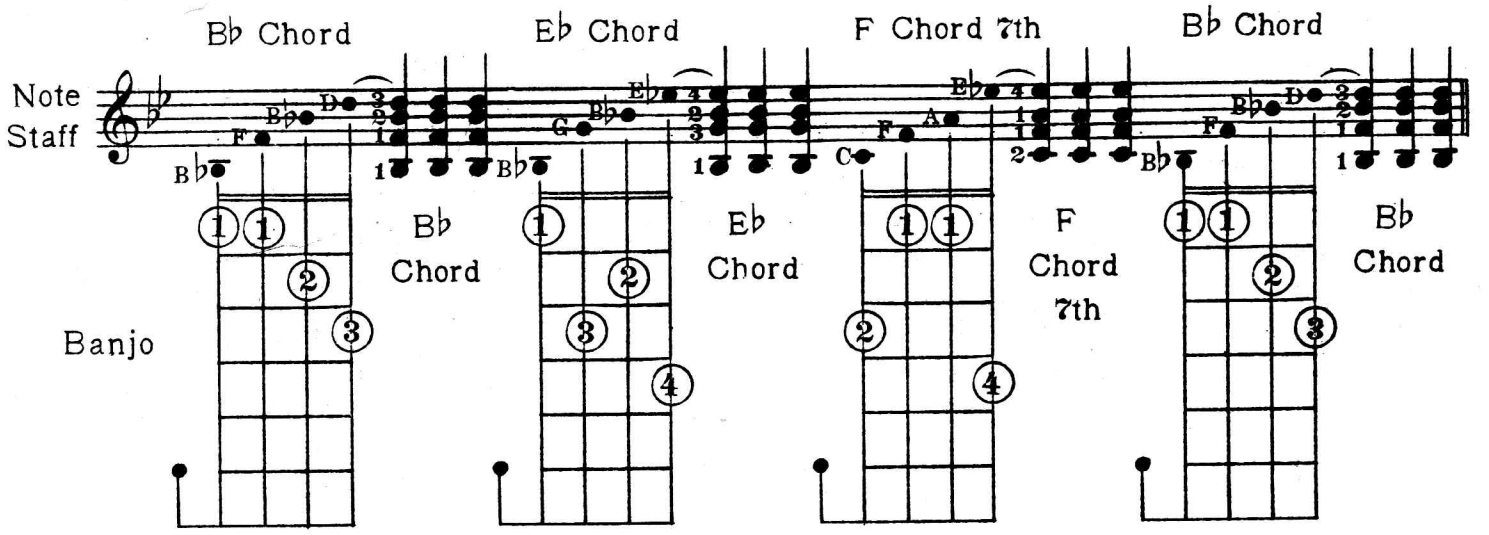
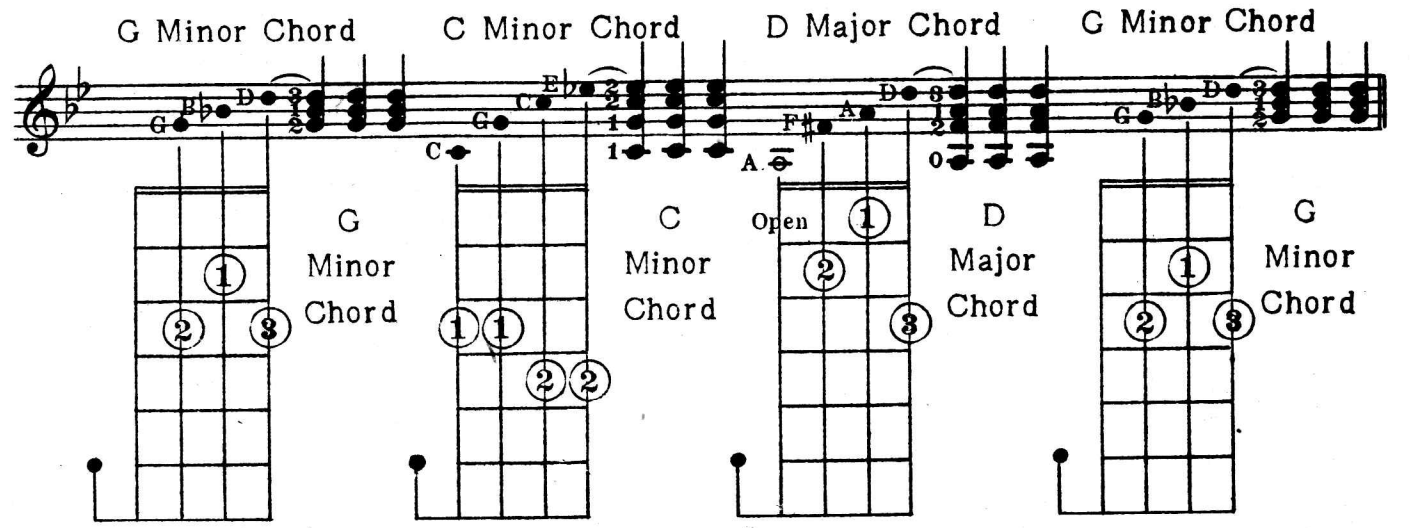
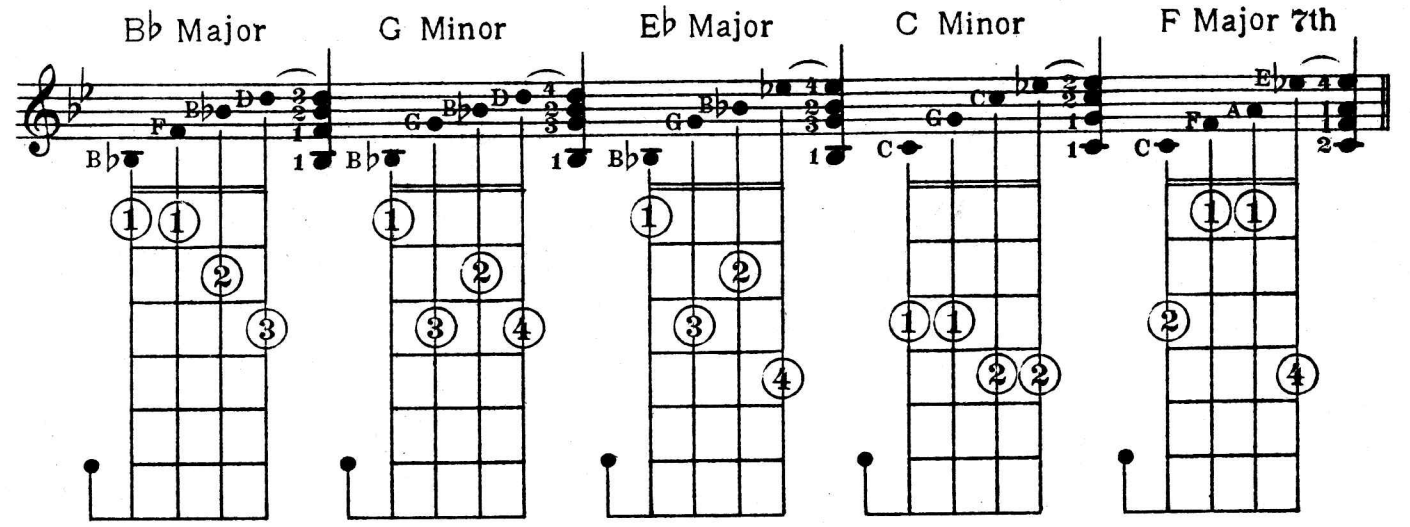
Chords of B♭ Major (Two Flats - B♭ E♭)



Chords of G Minor (Relative to B♭ Major)



Modulation in the Key of B♭ Major



Finish the modulation by playing the first B♭ chord last

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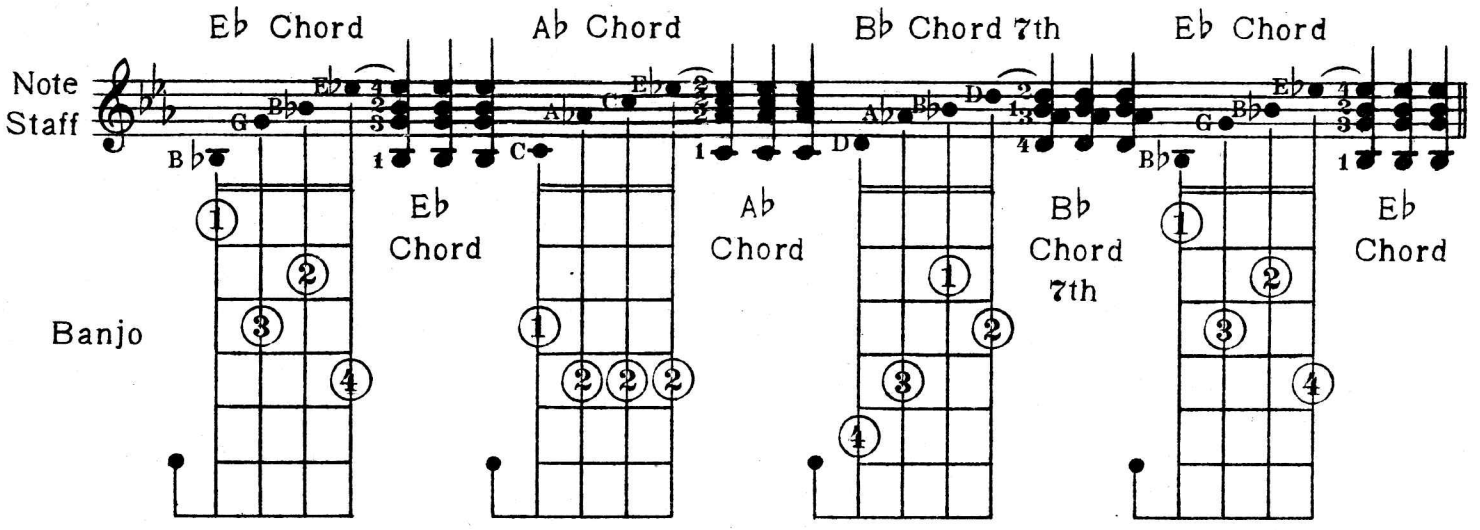
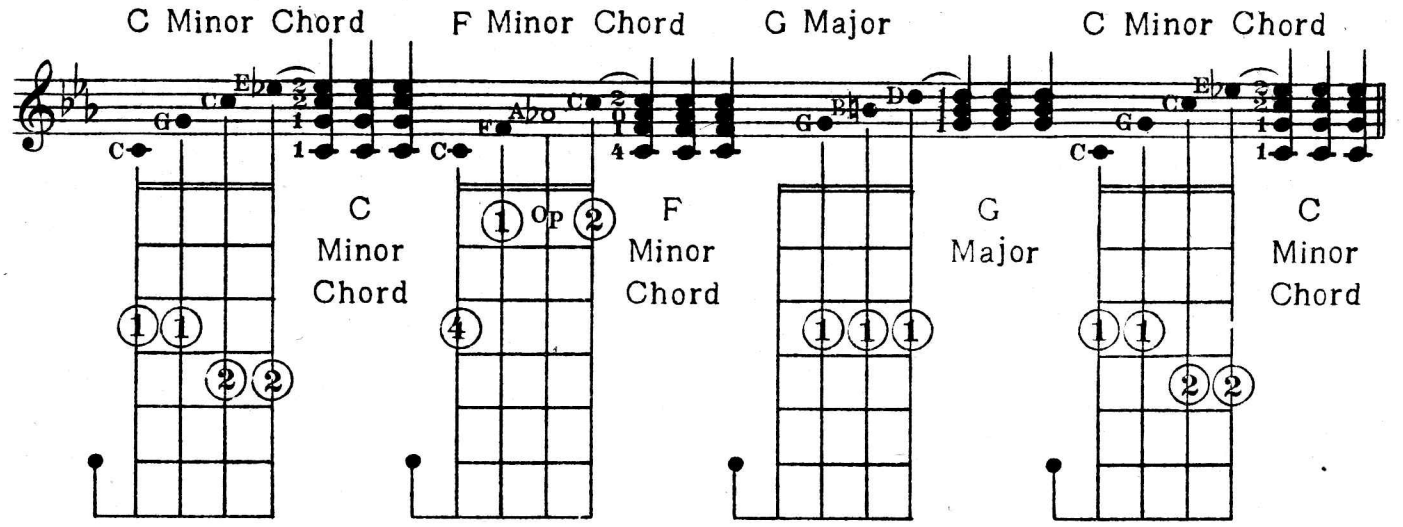
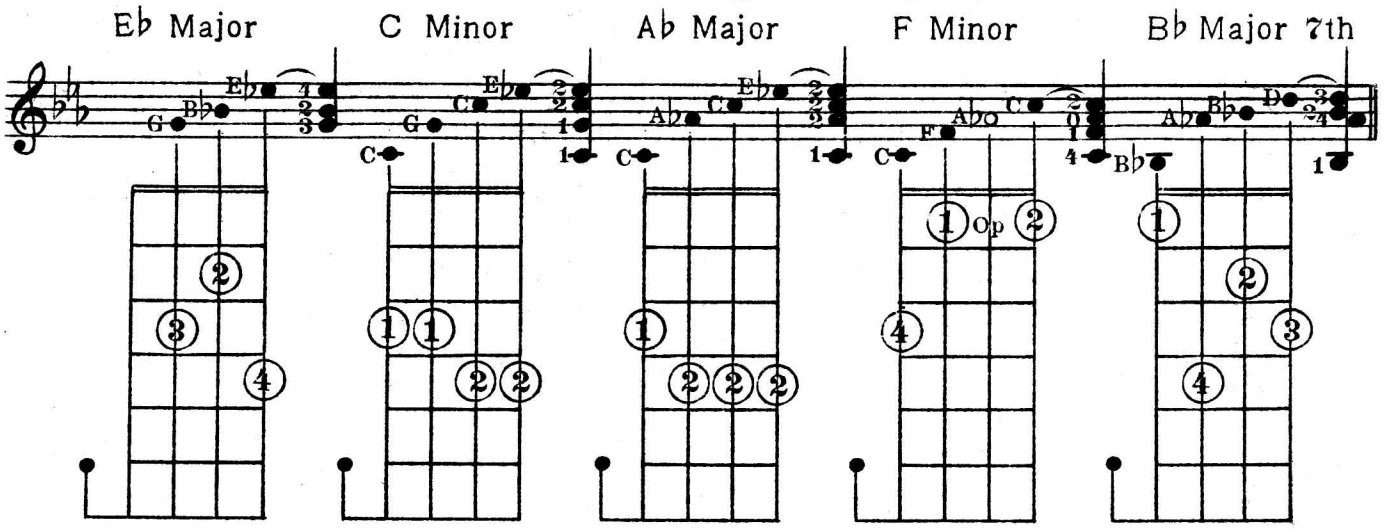
Chords of E♭ Major (Three Flats-B♭ E♭ A♭)



Chords of C Minor (Relative to E♭ Major)



Modulation in the Key of E♭ Major



Finish the modulation by playing the first E♭ chord last

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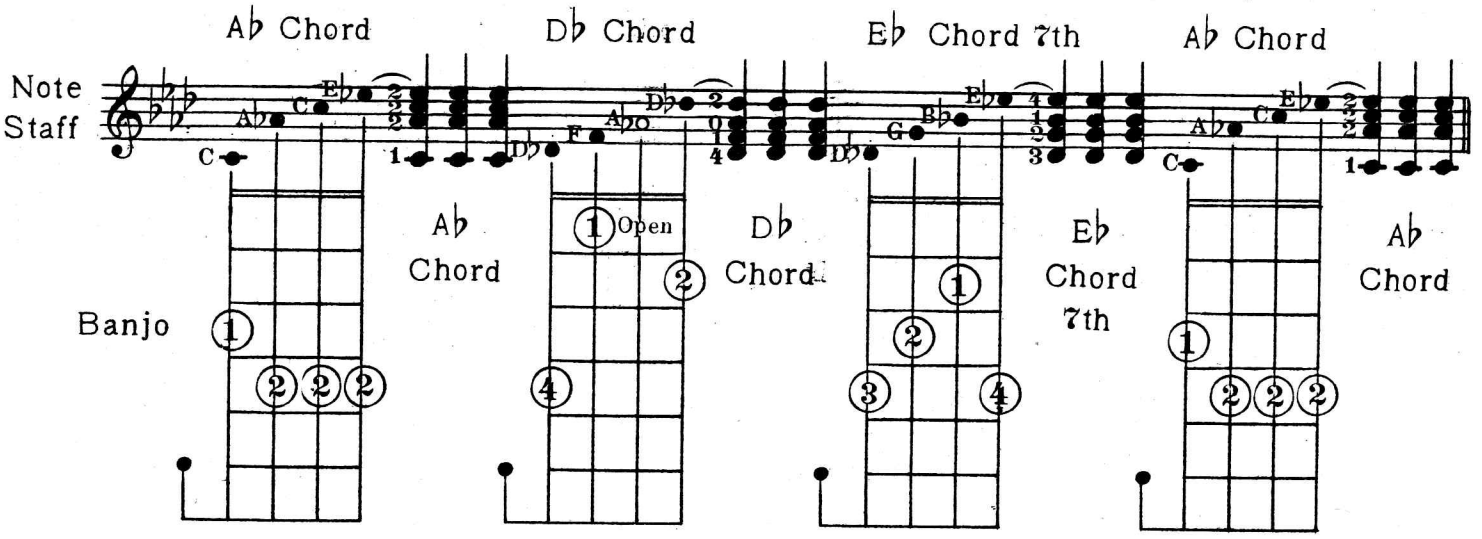
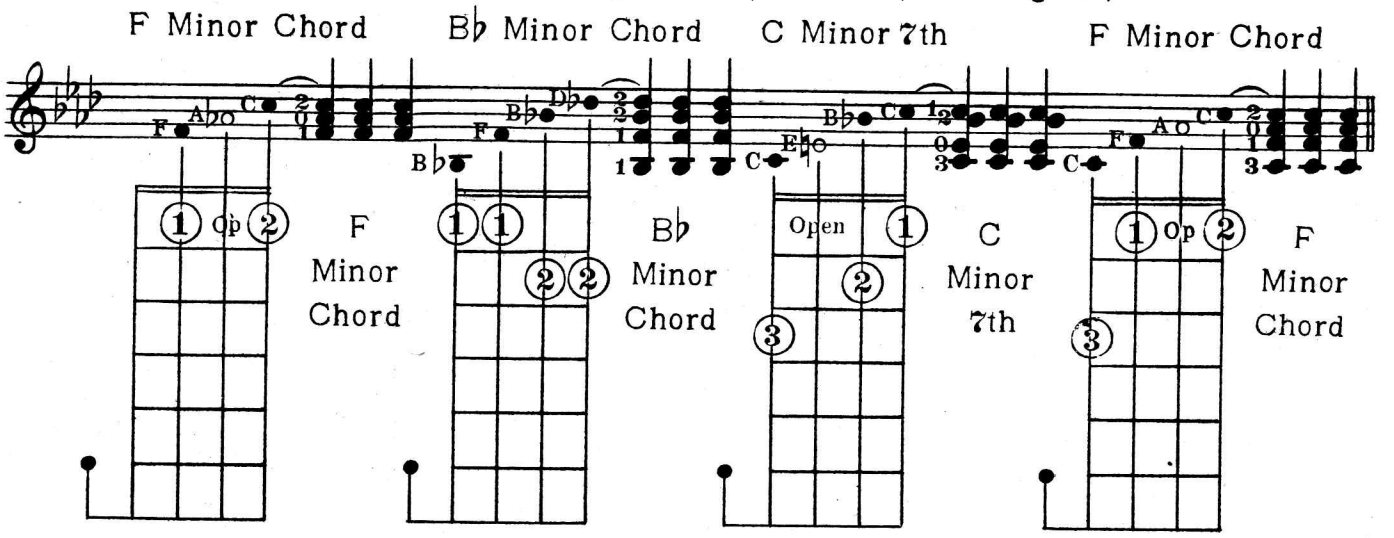
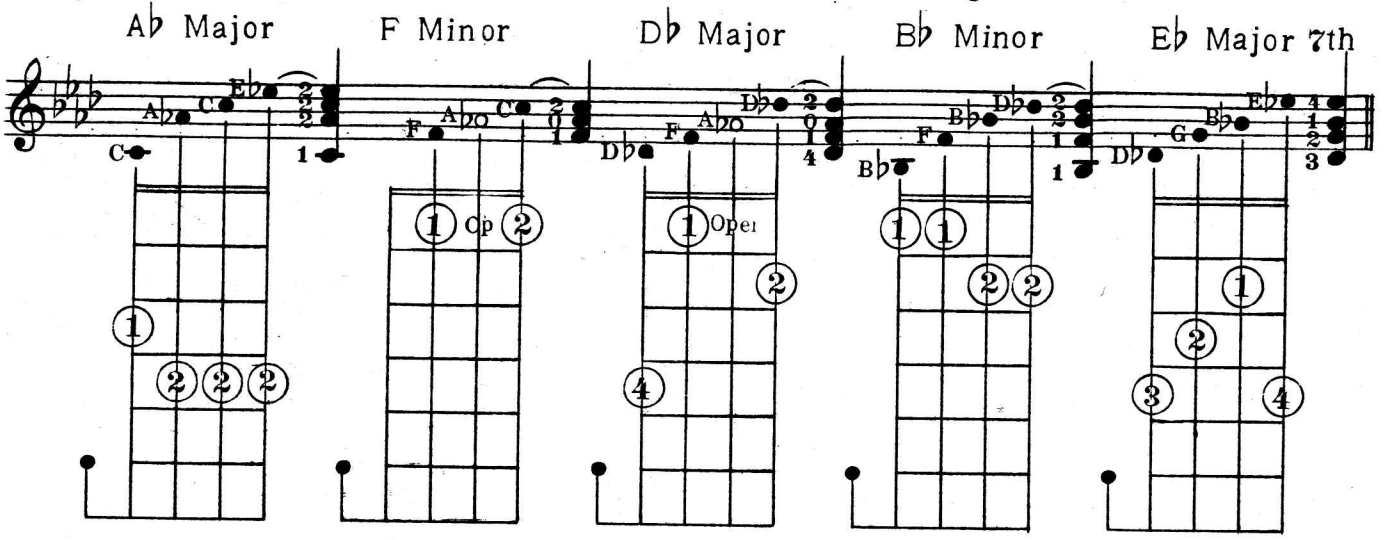
Chords of A♭ Major (Four Flats- B♭ E♭ A♭ D♭)



Chords of F Minor (Relative to A♭ Major)



Modulation in the Key of A♭ Major



Finish the modulation by playing the first A♭ chord last

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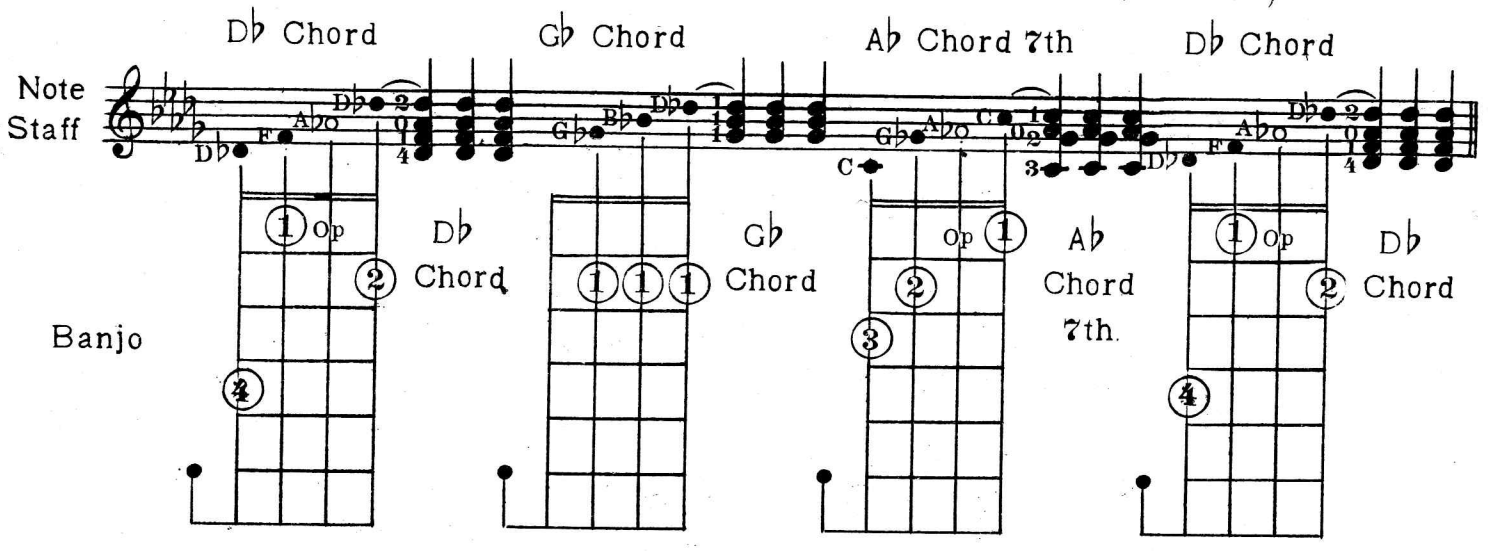
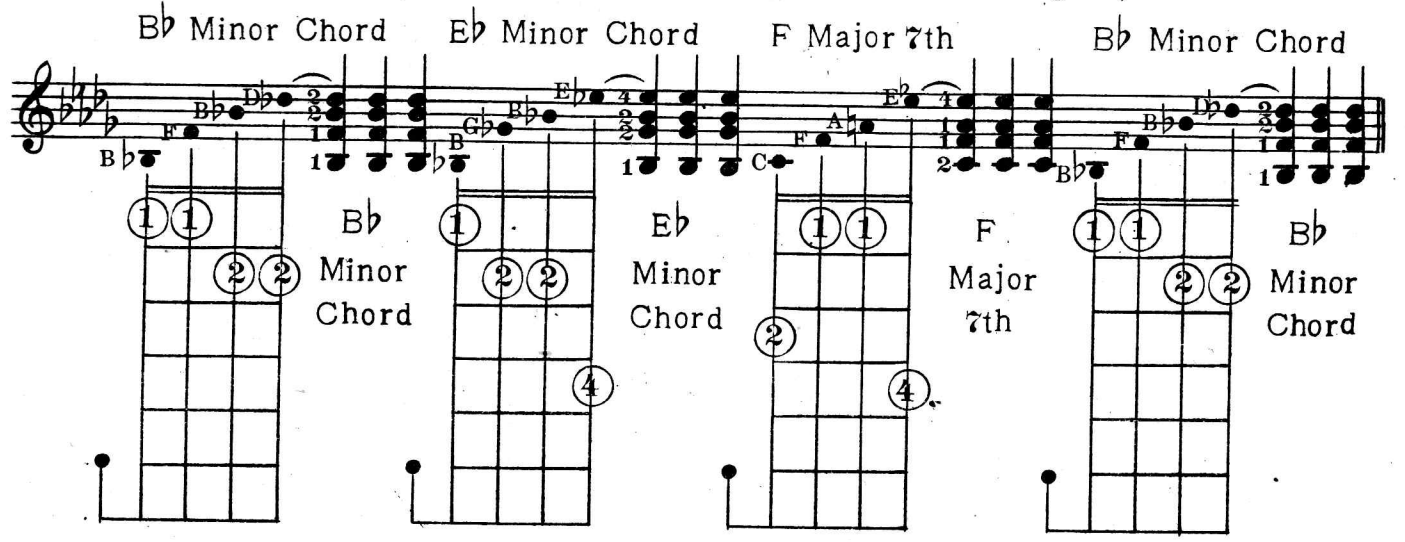
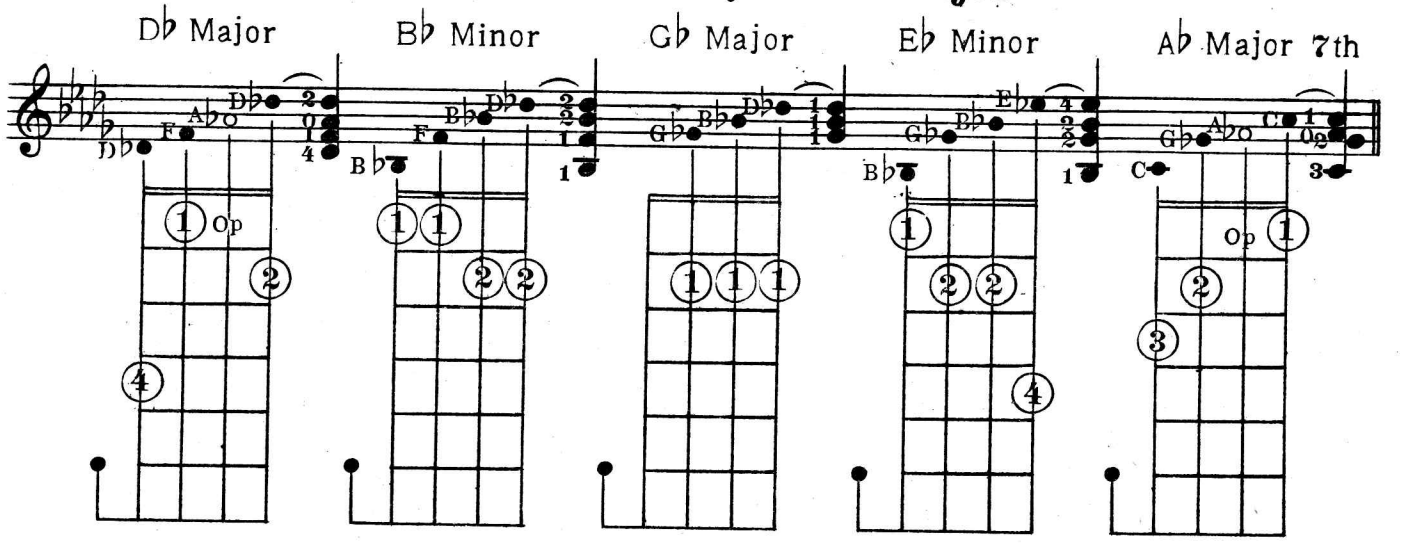
Chords of D♭ Major (Five Flats - B♭ E♭ A♭ D♭ G♭)



Chords of B♭ Minor (Relative to D♭ Major)



Modulation in the Key of D♭ Major



Finish the modulation by playing the first D♭ chord last

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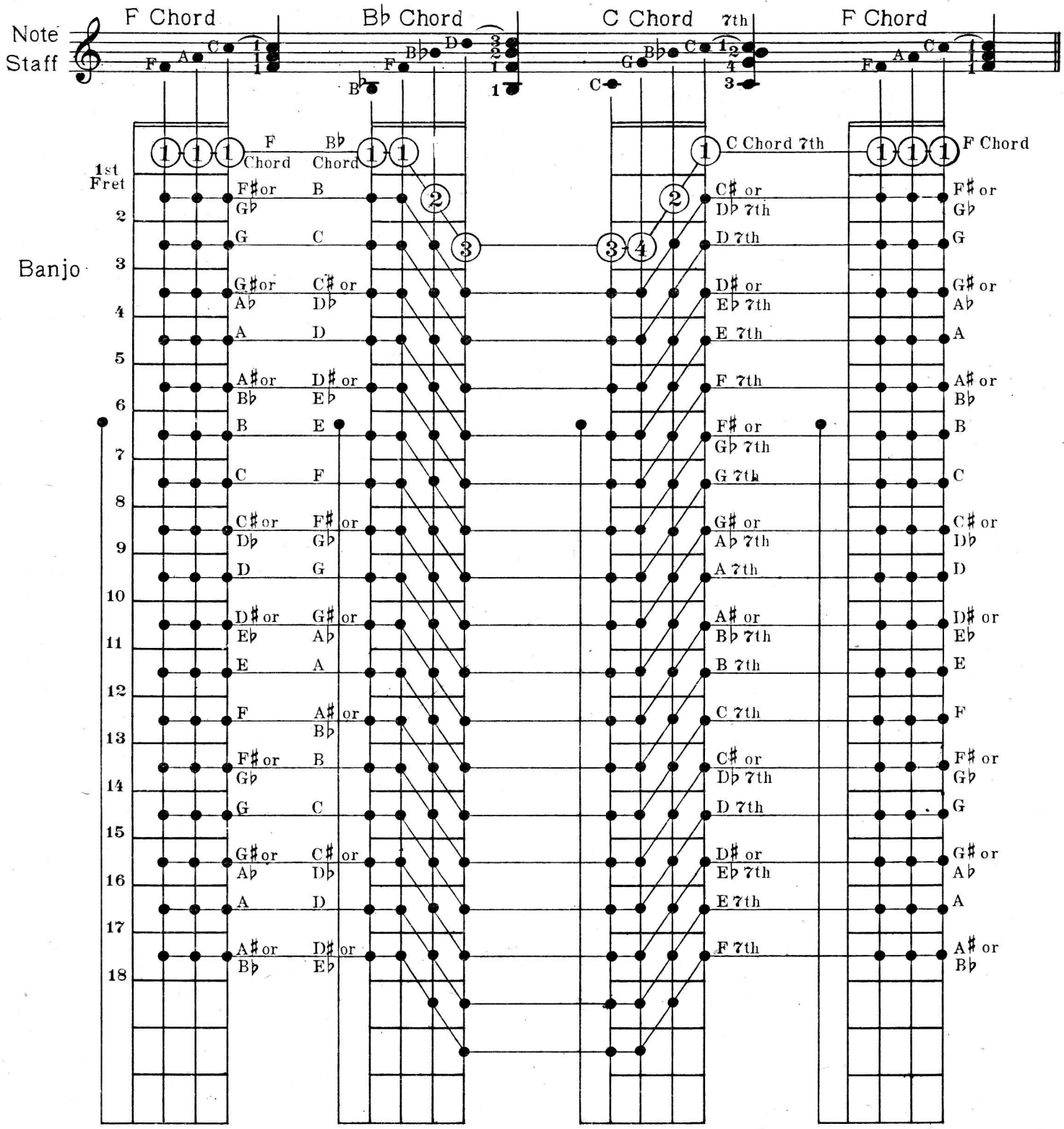
Diagram Plan

Illustrating the different Chords, Fingering and Keys in the F Position on the Fingerboard of the Banjo



Chords of the Tonic built on the First Tone of the Scale
I.

Chords of the Sub Dominant built on the 4th Tone of the Scale
IV.

Chords of the Dominant built on the 5th Tone of the Scale With seventh
V. 7.

Chords of the Tonic built on the First Tone of the Scale (Closing Chords)
I.

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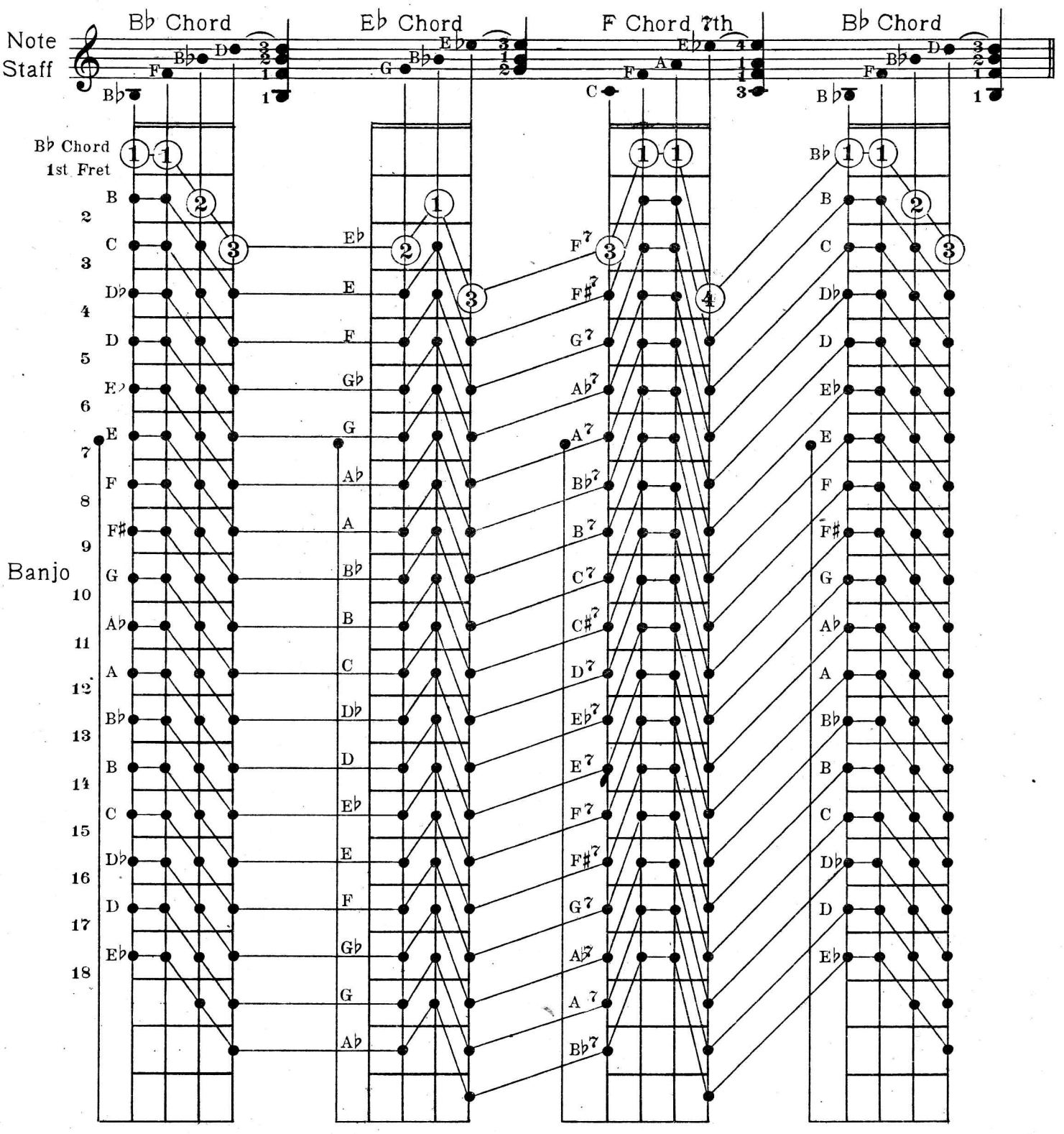
Diagram Plan

Illustrating the different Chords, Fingering and Keys in the B♭ Chord Positions on the Fingerboard of the Banjo



Chords of the Tonic I.

Chords of the Sub-dominant IV.

Chords of the Dominant with seventh V 7

Chords of the Tonic I. (Closing chords)

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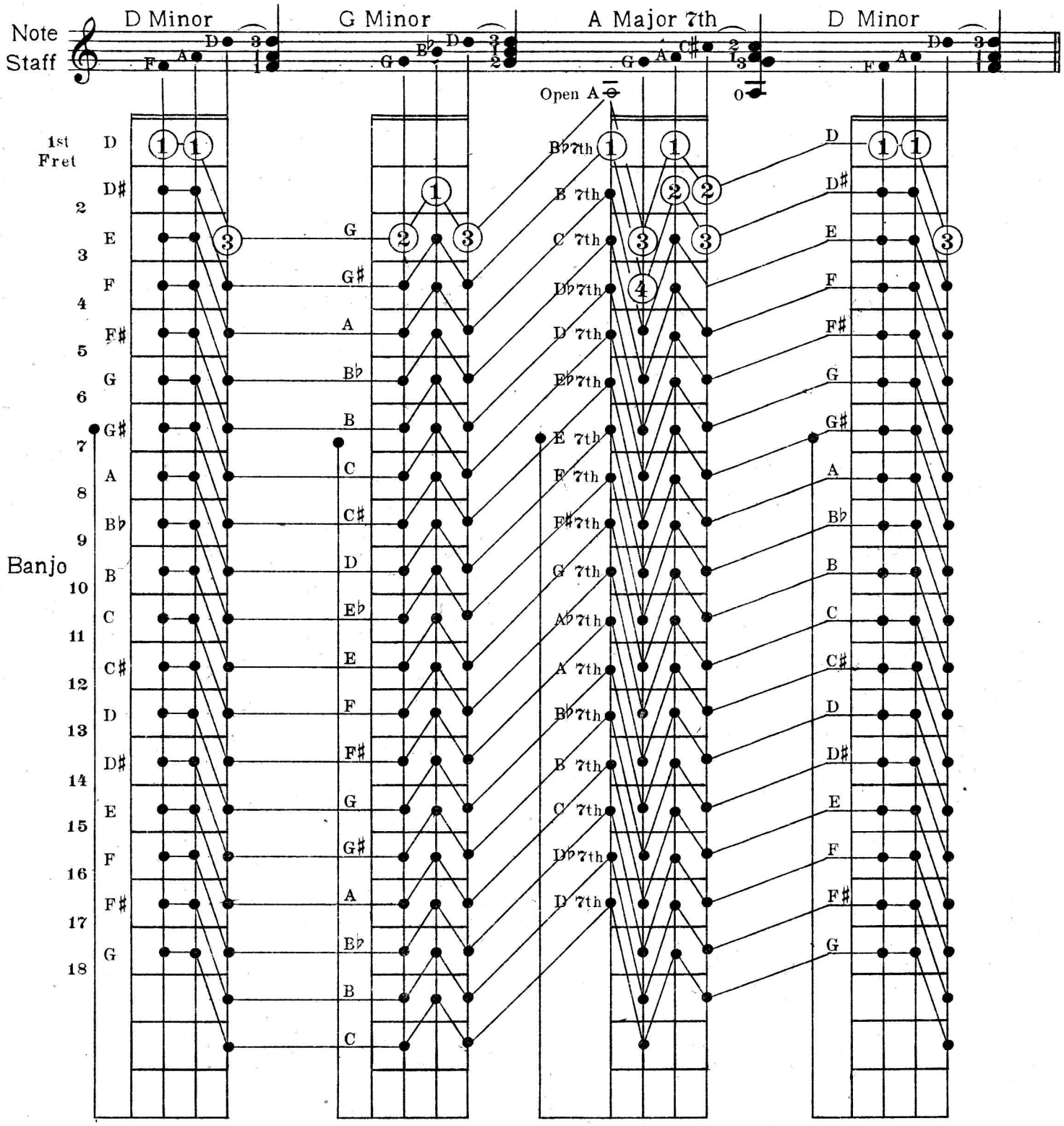
Diagram Plan

Illustrating the different Chords, Fingering and Keys in the D Minor Positions on the Finger-board of the Banjo. (Relative to F Major)


Note Staff
D Minor
G Minor
A Major 7th
D Minor
Open A
1st Fret
Banjo
D D♯ E F F♯ G G♯ A B♭ B C C♯ D D♯ E F F♯ G
G G♯ A B♭ B C C♯ D E♭ E F F♯ G G♯ A B♭ B C
B♭7th B 7th C 7th D♭7th D 7th E♭7th E 7th F 7th F♯7th G 7th A♭7th A 7th B♭7th B 7th C 7th D♭7th D 7th
D D♯ E F F♯ G G♯ A B♭ B C C♯ D D♯ E F F♯ G

Minor Chords built on the First Tone of the Scale I.

Minor Chords built on the Fourth Tone of the Scale IV.

Major Chords built on the Fifth Tone of the Scale (The Dominant Chord with seventh) V.7

Minor Chords built on the First Tone of the Scale (Closing Chord) I.

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PROF. O. H. HARTUNG,
Pendleton, Oregon.

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Yours respectfully
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Director of the Up-to-Date School of Music,
Winnipeg, Man., Can.

Gentlemen—I have used your Standard American Instructor for Guitar for the past two years in my work as a teacher, and find it a very good, thorough and practical Instructor, and can cheerfully recommend it to all teachers and music schools.
Very respectfully
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Director of the Mandolin and Guitar Dept. of Century School of Music, 26 VanBuren St., Chicago, Ill.

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Teacher of Music.

"Music is the language of the soul."

"Here we will sit and let sweet sounds of music creep in our ears."
—*Shakespeare.*

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Gentlemen—I think the Standard American Claviature Instructor is the best book of its kind published, and the best I've ever seen. Would not take $10.00 for it if I could never get another one like it.
F. A. SCHWANKE.

Troy, Bell Co., Texas, Feb. 20, 1913.
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J have a brother (Virgle Spohn) that has laid aside the Howard Instructor for the Violin, and taken up your course for the violin, which he says he can learn a right smart quicker and save lots of time.
I am, yours very truly, JOHNIE SPOHN.

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Yours very truly
I. C. M'CULLOUGH,
Oak Hill, Florida.

Liman, Costa Rico, Dec. 29, 1912.
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A. P. STERLING.

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MUSIC A CRIME PREVENTATIVE
ASSERTS A FRENCH DEPUTY.

MARCL SEMBAT PRESENTS THEORY THAT SOCIETY OUGHT TO MAKE USE OF MUSIC TO SOOTHE BREAST OF OFFENDERS.

Marcel Sembat, a Socialst Deputy, is developing the theis that society ought to make use of music which, the poet says, has charms to soothe the savage breast, for the prevention of crime, through its influence upon human character in the process of formation. "I firmly believe," he declared, "that instruction in music would turn many young persons, especially those of the laboring class, from the evil way that leads to the wineshop and too often to prison. The alternative of virtue or vice presents at a certain age before each of us. Temptation to crime is chiefly the desire to possess the means of pleasing the opposite sex. The cultivation of music will produce legitimate opportunities for the healthful association of young men and young women, and will afford the needed relief from daily toil, while giving to it a zest which is now lacking, and will tend to arrest the rapid growth of that class which is the fruit of diseased and unnaturally restricted civilization—the apaches."

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The Standard American Claviature Instructure for the Piano and Organ

BY KRISTIAN NILSSON

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Place the chord chart in back of the black keys so that the star (*) is directly over middle C on the instrument.

The Standard American Claviature Instructure

(With Chord Supplement)

For the Piano and Organ

By Kristian Nilsson

CHORDS IN THE KEY OF C MAJOR (Natural Key)

Start with C chord on the bottom line. Go upwards and play next the F chord on the middle line. Then the G chord, without the 7th, on the top line. Then the G chord again with the 7th and finish with the C chord on bottom line.

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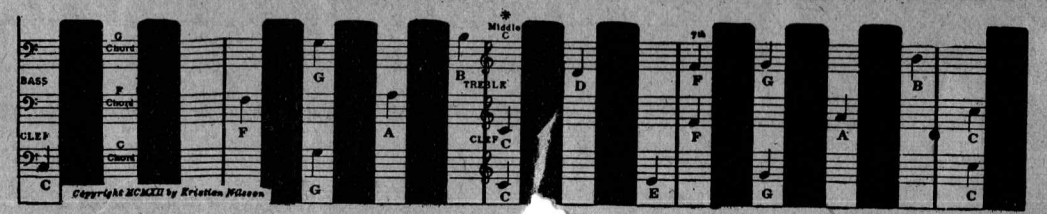

The above **CHORD CHART DIAGRAM** is a [illegible]mple of ten different chord charts, 28 inches long, that goes **FREE** with the Claviature Ins[illegible]hich is placed back of the black keys on the piano. Any person can learn these chords i[illegible]thout fail. Send $1.50 for this great piano course and be convinced.

The Standard American

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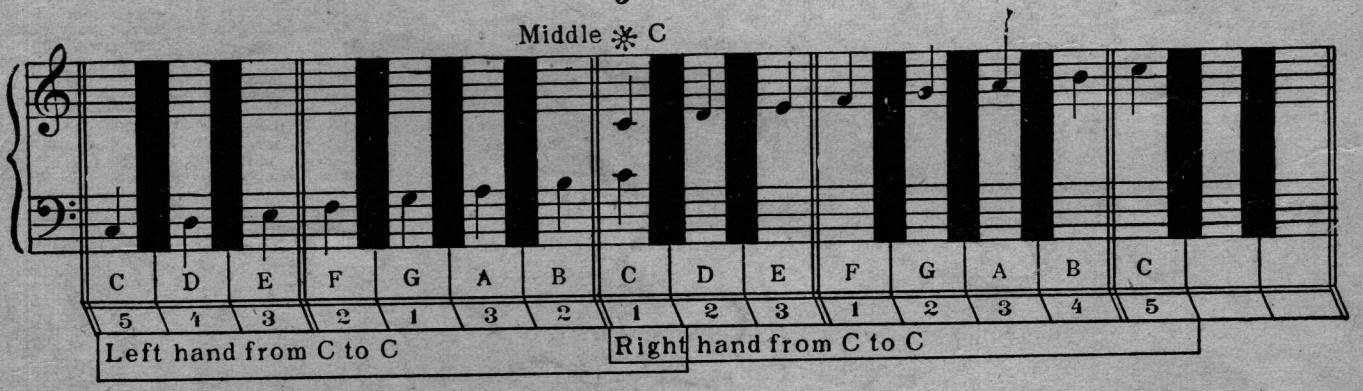
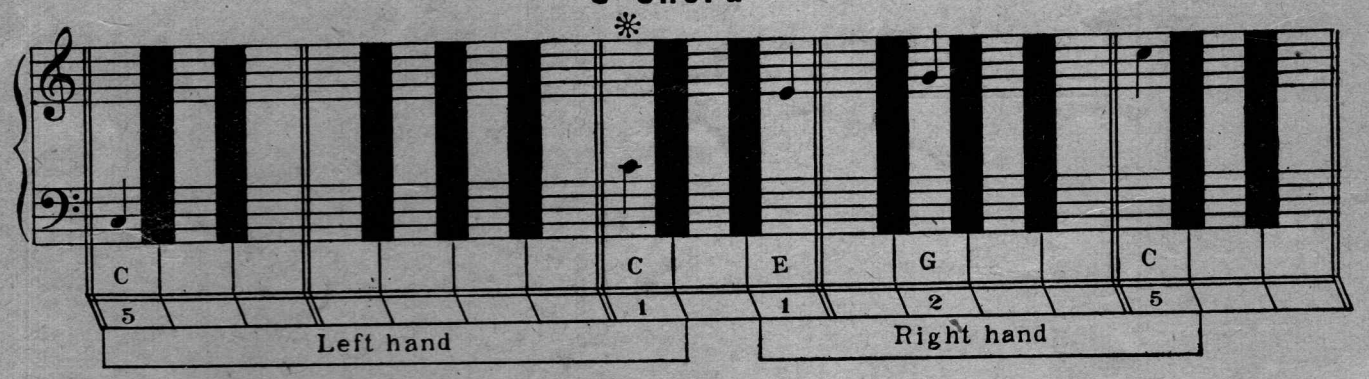
Scale of C Major (Natural Key)



C Chord



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CHICAGO, ILL.